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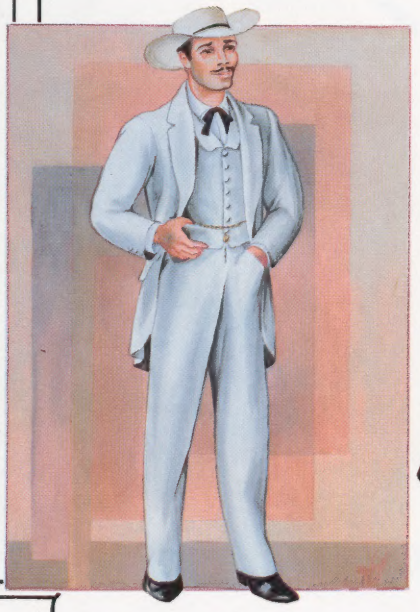

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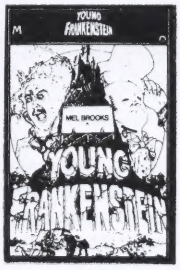

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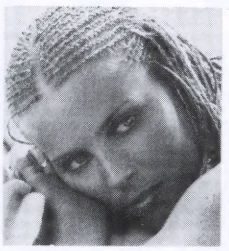

Blonde Fever — It was contagious

ON THE COVER

In the days when blonde fever was contagious these girls, Marilyn Monroe, Lana Turner, Betty Grable and Mae West were the most famous blondes in the world . . . and they still are. This Souvenir issue is dedicated to Hollywood's blonde femme fatales. Read all about them in this issue. (Cover courtesy Lou Valentino.)

CONTENTS

LANA TURNER — HER LIFE AND LOVES 6
And the MGM Glamour Factory/Interview . . . *Tony Atwood*

WHY BLONDES HAVE MORE FUN IN HOLLYWOOD 10
The blonde mistique! . . . *Mary Tartaglia*

DECLINE AND FALL OF THE LOVE GODDESSES 13
From the book by *Patrick Agars*

KEYHOLE PORTRAITS: CLAIRE TREVOR/PENNY SINGLETON 17
Harriet Parsons takes us back to the thirties

AFI TRIBUTE TO JAMES STEWART 18
Souvenir Program photos. Lee Graham on the scene.

CLASSIC COMIC BOOK COLLECTOR IN THE MONEY 25
Guide/Letters . . . *Robert Kendall*

THE RAYMOND BURR COLLECTION 26
Ona Hill, Movie fan and Collector

GREAT HOLLYWOOD CLASSIC LOVE SCENES 29
Peter Brown . . . concluding installment.

MAN ABOUT TOWN/LEE GRAHAM 36

THE FILMS OF LANA TURNER/BOOK REVIEW. 38
Kirk Crivello

COMING NEXT ISSUE: *Shirley Temple's most avid collector . . . Chaw Mank, Movie collector Extraordinaire & more. And more on collecting memorabilia.*

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MOVIEREEL

RUTH ROLAND FILM COLLECTION DONATED TO UCLA ARCHIVES

The private film collection of **Ruth Roland,** a movie star of the silent era, has been donated to the UCLA Film Archives. The collection of original nitrate films was unearthed last year in the back yard of the Roland house, where it had been stored in a concrete box since 1937. A major find in the collection is the complete 36-reel, 12-chapter serial, "Who Pays," starring Ruth Roland and **Henry King.** No other copies are known to exist. Robert Gitt, an archives official, says prints have been made for all films in the collection because nitrate film is fragile and flammable.

WARNERS JOINS AC THEATRE FESTIVAL

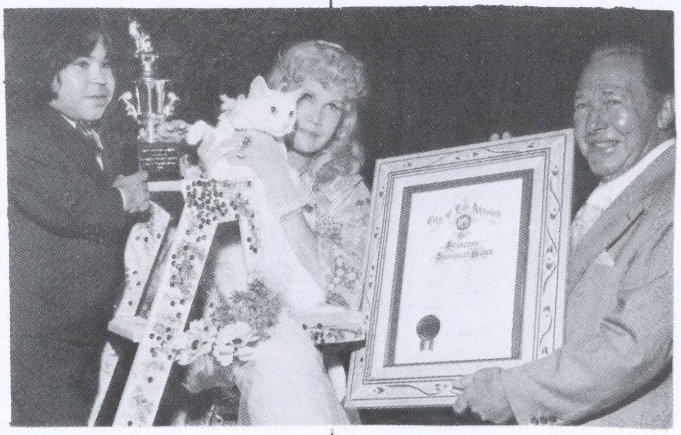
Warner Bros. has joined the sponsors of the **American College Theatre Festival.** The festival is designed to promote scripwriting among American college students. Warner has added, as a prize, an offer to write a thirty- or sixty-minute TV scrip, to the existing award structure of the festival. Among the festival's other sponsors, the William Morris Agency is offering a $2,500 award for an original play which will also receive a production in Washington, D.C. Norman Lear also awards an annual prize for best original comedy. Lear's prize is the opportunity to write a script for a TV series.

THAMES TAPES TO NEW YORK MUSEUM

The Museum of Broadcasting in New York is the recipient of 86 hours of programming from **Thames Television** of London. Presenting the collection of videotapes, which includes *The Naked Civil Servant, The World at War* and the currently-running *Edward and Mrs. Simpson,* was Thames' new chairman, Lord William Barnetson (who also chairs London's *Observor* and the United Newspaper chain).

NEW AFI HEAD FOR KENNEDY CENTER IN D.C.

Jean Firstenberg has succeeded George Stevens as director of the American Film Institute, located in Washington's Kennedy Center. Firstenberg's priorities on assuming control of the $8.1 million-a-year institute will be to continue the cataloging of American feature films, a project that was dropped several years ago, and to get more funding for the ailing directing workshop for women.



1500 people turned out to see Princess awarded the one and only **"MARY PICKFORD AWARD"** in sterling silver shown at top of the ladder. Villachaise star of T.V.s hit "Fantasy Island" (left) has appeared many times with Princess for their Charity skit on the jeweled pink ladder. Right Mayor Sam Yorty presents The City of Los Angeles Citation to Princess. Event was held in the International Ballroom of the Beverly Hilton Hotel That's Princess Pussycats closest friend (center) May Mann.

FAMED SCI FI FAN HONORED BY CITY OF LOS ANGELES

Here is super Science Fiction collector Forrest J. Ackerman who coined the abbreviation Sci Fi as well as contributing so much to the Sci Fi field. The City of Los Angeles gave Forry a special Commendation at his home "Ackermansion" for devoting over a half a century of his life to collecting Science-Fiction from the pioneer days when it was known as Scientification to the present day of its worldwide popularity. The Commendation further reads: *Whereas,* first winner of Science-Fiction's highest award, Mr. Ackerman has, as author, agent, actor, anthologist, archivist, editor and lecturer, been actively involved in the growth of Science-Fiction throughout the world, and *Whereas,* he is unique in having created an internationally acclaimed collection of a quarter-million pieces of science-Fiction memorabilia which he has dedicated to the public: Now, therefore, I, Tom Bradley, Mayor of the City of Los Angeles, on behalf of its citizens, do hereby commend Forrest J. Ackerman for his dedicated efforts and outstanding contributions, and I extend best wishes for continued success in his future endeavors.

BERKELEY FILM-MAKER WINS FIRST ROSALIND RUSSELL GRANT

Berkeley-based director/cinematographer Robert Charlton has been awarded the first annual Rosalind Russell Filmmaking Grant. The award was presented to Charlton Friday at the 1980 Los Angeles International Film Exposition by Filmex President Mike Medavoy.

The $5000 Rosalind Russell grant, made possible by a gift from theatre and film producer Frederick Brisson in memory of his late wife, the world-renowned actress and Founding Trustee of Filmex.

is to be given each year to a filmmaker who has demonstrated an imaginative knowledge of his or her craft, in order to encourage the recipient to continue working in film.

ACADEMY VISITING ARTISTS

Continuing its very active spring semester of visits by outstanding professionals to university campuses, the Academy of Motion Picture Arts and Sciences is sending Carl Foreman to the University of Oklahoma in Norman for several days of intensive meetings and seminars for students. Foreman, internationally known screenwriter/producer, received five solor Academy Award nominations for screenwriting and producing.

The Academy's Visiting Artists Program has sent over 65 of its most distinguished members across the country to bring the professional experience to students in a personal and dynamic fasion.

MOVIE BRIEFS

"**This Is Elvis,**" a documentary type TV film using existing and rare film footage from the entertainment and movie career of Elvis Presley will be aired sometime in August. The project will cost 5 million . . . and now Northstar International Pictures is doing a remake on that old film classic "**The Postman Rings Twice**" which starred Lana Turner and John Garfield. This time it will be with **John Nicholson** and **Jessica Lange** . . . (hard to duplicate the charisma of Lana Turner). They are now filming in Santa Barbara and L.A. . . . "**The Fan,**" based on the best selling suspense novel by Bob Randall stars **Lauren Bacall, James Garner, Maureen Stapleton** and **Michael Bierhn.** Filming of "The Fan" will be in and around New York City—scheduled for Easter 1981 release . . . **Sterling Hayden** will play a comedy role as a Chairman of the Board in "Nine To Five" . . . **Mike Connors** has been added to the cast of "Nightkill," shooting in Phoenix . . . NBC cast Jason Robard and Eileen Heckart to portray Franklin and Eleanor Roosevelt in "FDR's Last Year," a three-hour drama airing next season . . . a remake of "Old Acquaintance" loosely based on the 1943 Bette Davis film will start shooting in June. Titled "The Rich and Famous," **Jacqueline Bisset** and **Candice Bergen** will star . . . Academy award winner **Faye Dunaway** will co-star with **Frank Sinatra** in "The First Deadly Sin" to be shot in New York . . . Boy Scouts of America will honor **Jimmy Stewart** for his long time service to scouting at a dinner to be held May 21 at the Century Plaza Hotel where he will be presented the Distinguished Scouter Award . . . **Viveca Lindfors** added to the cast of "The Hand." . . . **Elizabeth Taylor** (Warner) has signed to star in her 51st movie "The Mirror Cracked" based on the novel by Agatha Christie . . . her first movie since her cameo appearance in "Winter Kill" in 1977 . . . Says, Elizabeth: "The part absolutely intrigues me." She will play an actress who becomes involved in a murder mystery while filming in England. EMI production co-stars **Angela Lansbury** as the detective Miss Marple, **Kim Novak** and **Rock Hudson** will begin shooting in England in May . . . **Heidi Stroh,** appearing in a play at the Olympic Hall Theatre in Munich receives rave notices . . . **Joseph Cotten** will co-star in Hemdale's "The Survivor" which rolls in Australia . . . **Tuesday Weld** will co-star with **James Caan** in "The Thief" which will film in Chicago, director, Michael Mann . . . "Mornings At Seven" a play by Paul Osborne will star **Maureen O'Sullivan, Teresa Wright, John Beal . . . The Hollywood Experience** by Electrovision, a permanent display of early day and present Hollywood opened in April at ABC Entertainment Center, Century City, (Los Angeles). Similiar to New York's exhibit. . . Projected for Broadway is "**W.C. Fields on Broadway,**" written by Ronald J. Fields about his grandfather . . . Filming in Florida "Death Work" starring **Anthony Quinn, Edward Asner** and **Paul Winfield . . . Joanne Woodward** will star in an NBC telefilm "Happy Endings" . . . CBS has had to drop the **John Wayne Biography** 'Shooting Star" mainly because of difficulty in finding a suitable actor to take John Wayne's place . . . Way out — Superman brought in $81 million in U.S. rentals alone . . . Douglas Fairbanks Jr. presented the **Jean Hersholt Humanitarian Award** posthumously to Robert S. Benjamin, who was chairman of Orion Pictures at the time of his death last year. The award was accepted by Benjamin's widow, Jean at the 52nd Awards presentation of the Academy of Motion Picture Arts and Sciences.

FRANKENSTEIN AND PHANTOM OF THE OPERA congratulate Golden Scroll Award honorees at Universal Studios Tour. Award recipients are from left to right, Gloria Stuart (standing by Phantom), Mae Clarke, Elsa Lanchester, John Agar and Ralph Bellamy. The Golden Scroll Awards were presented by The Academy of Science Fiction Fantasy and Horror Films for these artists' contribution to the art of horror film making. Ms. Stuart starred in "The Invisible Man;" Ms. Clark played the female lead in "Frankenstein;" Ms. Lanchester was "The Bride of Frankenstein;" Mr. Agar starred in "Revenge of the Creature;" Mr. Bellamy played opposite Lon Chaney, Jr. in "The Wolf Man."

Fans love the Lone Ranger — Masked or Unmasked

Clayton Moore, the one and only popular "**Lone Ranger**" of film and television fame firmly believes in the Lone Ranger creed "I believe in fighting for what is right." For years now he has been battling to regain the right to wear the familiar black mask that an L.A. judge in a final decision stripped him of last year.

Since filming his final "Lone Ranger" episode in 1957 he has been appearing in County Fairs, Rodeos, Supermarkets, Parades, Sporting Events and Nostalgia Conventions. He talks about the Lone Ranger creed, lectures on Americanism, twirls his guns and answers questions about his portrayal of the famed masked man. Moore genuinely believes in the Lone Ranger, his ideals and lives his own life accordingly. Oddly enough the unmasking of the Lone Ranger has made him more popular than ever. His personal appearances have skyrocketed as has his income. His fans are numbered in the millions. The Wrather Corporation which owns all rights to the Lone Ranger trade mark are close to an agreement that would allow Moore to don his mask once again.

Moore is now a semi-regular performer before the Texas Ranger baseball games in Arlington, Texas and his recent guest appearance on "Real People" lifted that popular program to its largest audience rating ever. Since the court case instituted against him, he has done over 250 radio shows.

The great sadness of all this popularity, Moore said is that his old partner Jay Silverheels (who played Tonto), hasn't been able to share it with him. "Jay passed away in March." ★

As we go to press we are informed that the company holding the Lone Ranger trademark has a new Lone Ranger and Tonto making appearances in the East. However to his millions of loyal fans Clayton Moore will always be the original Lone Ranger.

Continued on Page 37

LANA TURNER on Life, Love and and the MGM Glamour Factory

By Toni Atwood

HSM's special issue on Hollywood's fair-haired stars would certainly not be complete without mention of one of the most durable blondes the movie capital has ever produced. She's the face that launched 10 million dreams — the eternal Sweater Girl, the Class A pinup queen, the Golden Girl of a simpler, more romantic age. She's the one, the only, Lana Turner.

She's alive and well, too, thank you. In fact, she's just returned from New Orleans where she completed a highly successful six-week engagement in a stage play called *Murder Among Friends.* She also has a new movie due for release in 1980. Titled *Witches' Brew*, it is a mystery-comedy about computer witchcraft. Richard Benjamin and Teri Garr have the other principal roles in the picture which was produced by Jack Bean, the husband of actress-dancer Mitzi Gaynor.

Most Lana Turner fans know that last November the star was honored with a *Tribute To Lana Turner* at the Warfield Theater in San Francisco. The sell-out program included retrospective clips from her movies and an on-stage appearance by Lana herself. For the benefit of those who missed the tribute (and the subsequent tributes held in Atlanta and New Orleans) here are some of the questions most asked by fans and interviewers.

You moved to Hollywood with your mother when you were only 16 and soon after you were discovered at Schwabs'. Is that story really true?

I have told it 5000 times and they still say that. It was in a malt shop across the street from Hollywood High.

As the prototype of a whole generation of "sweater girls," you were already a celebrated sex symbol when Mervyn LeRoy turned you over to MGM where you became an actress.

I never went to acting class, or elocution. My teachers were my directors, and I was like a sponge. I was watching others, you know. And I know the secret is to listen.

Portrait study of the glamorous Lana Turner.

If you're going to be a star, you work at it . . . We put in long hours. They would work us kids until 2 or 3 o'clock in the morning. Sometimes we'd have to sleep in the dressing room because there wasn't time to drive back home. And sometimes you'd go without a shower because I didn't have one of the star dressing rooms then. But I got it pretty damned quick, I'll tell you that! . . .

What was it like co-starring with Gable at such a young age?

I was scared to death! It was total awe. But he was such a lovely gentle gentleman and he knew I was frightened. I was barely 19. That's how fast I zoomed, and that's the way Metro did it. They put you in B pictures. And if you survived things like *These Glamour Girls,* they put you against a top male star. And if you held your own, they put you with Robert Taylor, then Spencer Tracy. It was all growth for me.

You've always said nothing but the best things about Louis B. Mayer, but did you ever have any problems with him?

I would always see the rushes and I would have to fight like a tiger with Mr. Mayer at MGM because he didn't want any actors or actresses to see their rushes. He felt that we were all children, that we didn't know right from wrong. But I'd go on my lunch hour, and I'd take a sandwich with me, and I'd take my makeup man and my hairdresser and we'd call ahead for — my favorite room as Room A because it had the best seats and I loved the projectionist. He'd whisper, 'I can't let you in now, there's somebody in there. Go around the corner for ten minutes.' And sure enough, we'd see them leave and then we'd run like little kids and get in the seats, and then I'd punch the button . . .

Any really unpleasant memories of MGM?

I refused to go out on their studio - conceived date with a total stranger, a young actor coming up that I didn't even know, and we were to go to the premiere and the party afterwards, and I said no, no, no, no, no. I have my own friends. So that I never did. And if they frowned about that I couldn't care less. I mean I stayed within truthful boundaries, and I wouldn't play their game. And their games were pretty rough and heavy sometimes. But I weathered those.

I still have some not very pleasant memories about some of the studio heads at MGM. I was there 17 years, you know. And when I finally got myself out of there, the other heads never treated me that way because they wanted me in their films, so nobody would give me any nonsense. No one ruled my life like they did at Metro, until they finally knew I wasn't kidding around, that I would put my foot down and I'd even take a suspension.

And that was tough because the way I was living I relied upon that paycheck. And I was — well, Mr. Gable and I were the highest paid. I'd made up my mind: no, not until I make exactly what Mr. Gable makes!

I will settle for nothing less! And by God I got there.

And then a year or so, maybe two years later, I left. Because everything had changed. Mr. Mayer was gone and — it was a mess. I do not dwell on those things.

Why do you think you married and divorced so many times?

Because I was so gullible, so vunerable, so believing that this person wouldn't hurt me, this person doesn't want anything from me but my complete love, and he will return his complete love . . . when I fell in love I fell hook, line and sinker, and took the boat with me . . . I guess I had to go through seven until it was finally drilled into me enough that — no more. Uh-uh!

Wouldn't it have been easier if you and your various mates had just lived together?

If only I had known there was such a thing. But my dear, people didn't do that in those days.

You did, however, have at least one famous non-marital romance with the late Tyrone Power, didn't you?

Tyrone and I knew nothing but loveliness in the year and a half that we went together. Yes, it was one of my happiest times. But after you're that high up with happiness, when you crash you don't really come out of it the next day. No, it took me a long time because I loved him so much . . .

Naturally the gossip columnists were always breathing down your neck.

They did that until you told them where to go. And then they got mad at you and for a few weeks they might make up something to try to hurt you . . . Like Ginger Rogers, who was a friend. Louella got on her back and didn't get off for years. I don't know whether she cancelled an interview — I mean it was something so minute and Louella darned near ruined Ginger until finally I don't know who got them together and made Louella lay off.

Hedda Hopper I told off myself, in the most charming way. She kept wanting me to come to her house for an interview, and I'd say to publicity to tell her to go to hell. But finally I thought, no, wait, there's another way to handle this. Well, everybody fell down when I said yes to the next invitation. And I was so ladylike. Because I am a lady. Instinctively, intuitively I am, and I know how to behave like one. But I also have another side of me . . . And I told Miss Hopper in the most beautiful, eloquent words exactly what she had done to me, that she had better stop doing it, or I would — and then I described in very graphic words — but my tone of voice never changed, it was always very soft, but she got the message. And she laid off of me. She really did.

What do you think of most of the film scripts that come your way these days.

I wouldn't touch most of this trash. I think they've gone way overboard with the language. Nudity? Forget it . . . Go see *The Prodigal.* That's as nude as you'll ever see me. How well I remember those wardrobe fittings. Finally, it got to where it was just the bra, and the waistband to hold the beads in front and the beads in back and I had a little tiny nude colored G-string. You better believe I was very careful how I sat and how I walked!

Now they have frontal nudity. Aaaagh!

Do you worry about growing old?

The only age that threw me into a tizzy was my fortieth. My thirtieth, I sailed through that. But I've never felt old. Oh, of course, when I'd dead tired after doing a matinee and an evening show I may wake up the next morning and say, oh I feel like 108. But age to me is just a bunch of num-

Lana with **John Garfield** in "The Postman Always Rings Twice." MGM is currently remaking the film with Jack Nicholson and Jessica Lange.

Lana talks to her fans from the stage of an Atlanta Theatre where another tribute was held.

Lana greets her fans at the recent **San Francisco tribute** held in her honor.

bers . . .

Did you ever think you'd be performing on the live stage?

Never! When I did *Forty Carats* in 1971, that was the first play I ever did. I must have been out of my mind . . . It's the toughest play. But they made me an offer I couldn't refuse.

The director came out to see and I was very honest. I want all the cards on the table, it's the only way I can work. I told him, 'I don't know how to study a play. I've never learned anything from one word all the way through. It'll take me forever to learn this thing.' Plus I had 17 costume changes — and that was a killer.

And this was the Guber-Gross circuit — huge tents and bugs going in your mouth, and I was body-miked. Do you know how they do that? It's a square thing, and it was attached, strapped inside my leg. It's all taped, but the friction! . . .

How do you like doing Murder Among Friends?

I'm charmed by this play . . . When we finally get it into shape, it crackles and moves. Once we grab the audience we have such fun. I love to hear people laugh and there are real belly laughs when they get it.

Of course I know why the audiences come . . . Curiousity. They think I must be 108. Is she in her 70's? Her 80s? I've been around so long — I started at 16 — they forget that they've grown in years just as I have. During intermission is when they really go — 'How the hell old can she be? I was a child when I saw her.' They're dumbstruck I'm not coming out with a cane.

In her next film **"Witches Brew"**, Lana plays a mysterious lady named Vivian.

It's new for them, too, to see me in a comedy. That's why it's so much fun to throw some of these lines and do those looks and attitudes. I've done mostly drama, which I still love, but this is only my fifth play. I still think I'm a little fresh onstage to try something dramatic.

I can do comedy but my better pictures were heavy dramas. Now, I mean *Mourning Becomes Electra,* but drama.

What do you think about MGM remaking one of your best films, The *Postman Always Rings Twice?*

They are such fools to play around with something that's still a classic. They tried it with *Wuthering Heights* and it was a turkey. I'm a little heartsick. Jack Nicholson just isn't John Garfield. The chemistry we had just crackled. And Hume Cronyn was so wicked as the attorney. Every facet so perfect.

How about your upcoming picture Witches' Brew?

It's about witchcraft, magic, how you can make things happen to people. My role is the pivotal one . . . Richard Benjamin and Teri Garr are in it, too. It tries to be funny, and maybe it will be, with all the special effects and things.

How is your daughter Cheryl?

I'm very proud of her. She's now in real estate in Hawaii. She just passed her first exam, flying A's, No. 1 rating in the state! She's living in a beautiful house on Oahu, where Waikiki is. Poor Waikiki — you can't see it for the high-rises.

And your mother?

She's still with me, knock wood. She was never a stage mother. I used to try and get her to come to the set for something like the big dance number in *The Merry Widow,* but

Continued from Page 40

Nudity? Forget it . . . go see **"The Prodigal."** "That's as nude as you'll ever see me," says Lana. Here she is in a rare wardrobe test shot from the film.

The **MGM Glamour Factory** working Lana over between scenes of "A Life of Her Own", costumer Helen Rose, hairdresser Helen Turpin and makeup man Del Armstrong.

"A gentle gentleman" is the way **Lana** describes her favorite co-star Clark Gable. Here they were in "Homecoming" one of the many films they teamed in.

Blonde Fever — It was contagious:

The eminently pin-uppable **Betty Grable.**

Pictures like this made **Jayne** a household name.

LOU VALENTINO COLLECTION

Jean Harlow

CAROLE LOMBARD

The screens' Blonde Femme Fatales

Why blondes have more fun in Hollywood

By Mary Tartaglia

While lunching at the Universal commissary in Hollywood, a famous brunette star spied Faberge magnate George Barrie and called out to him, "Why didn't you give me that two million dollars?" The actress was, of course, referring to Farrah Fawcett's hefty contract to promote hair and beauty products for Faberge. Barrie simply smiled and said, "Your hair's the wrong color."

When it comes to glittery charisma, blondes have it all over brunettes, that's for sure. Even if you're Raquel Welch or Liz Taylor or Sophia Loren.

As a brunette myself, I have always been, well, slightly peeved by all the attention blondes get. Perhaps, defensively, I tend to dismiss them as empty-headed, frivolous creatures. They can't have everything, can they? But grudgingly, I must admit, blondes do have a certain "oomph" that we brunettes lack.

Since the time a makeshift hand-held camera shot the first film footage in the California sandlot that came to be known as Hollywood, blondes have been the most potent sex goddesses, the most magnetizing stars of movies and television. How many dark-haired actresses can equal the sex appeal of HSM's cover girls this month: Marilyn Monroe, Lana Turner, Betty Grable and Mae West? Would they have been such fiery femme fatales without that golden hair? Would Jean Harlow have been the sensational Jean Harlow as a brunette? Of course not.

Blondes stand out in a crowd, because there are fewer of them. They seem to be special creatures because, statistically speaking, they are relatively rare.

Culturally, the blonde epitomizes the American ideal — the blonde-haired and blue-eyed look is emblematic of the good life, as much a part of the upward quest as the right job and the right address. Remember fair-haired Daisy, played by Mia Farrow, in the movie version of *The Great Gatsby,* Fitzgerald's classic saga of Americana? The Elusive Daisy was the ultimate success symbol for the ever-aspiring Gatsby, more so than his money and his mansion.

In another scene, the blonde is America's sweetheart, the girl every man wants, the quintessential good girl. She's purity, sweetness and light. Think of Doris Day, who sweetly managed to say "no" in one frothy technicolor comedy after another. And the eternally virginal Sandra Dee, who never quite got seduced.

Blondes give off double, contradictory messages. Intriguingly, they're hot and cold at the same time. On the one hand, the blonde is all innocence and girl-next-door naivete.

On the other hand, she exudes underlying sexuality and abandon. It's a sort of come-hither and don't touch me

Kim Novak, one of the most popular blondes of the 50's and 60's.

Voluptuous **Jean Harlow,** sensational blonde star of the Twenties.

Bette Grable her special forte was the backstage musical in which her legs were part of the display.

LOU VALENTINO COLLECTION

signal rolled into one delectable package. There's a terrific scene in *To Catch A Thief* where Grace Kelly breaks out of her aloof, ice-princess demeanor and grabs Cary Grant outside her hotel room door — and kisses him long and passionately.

Even the raw sensuality of Marilyn Monroe, as she sashayed about in skin-tight dresses, was blended with a kind of girlish ingenuousness. There was always something innocent about Marilyn's attitude, no matter what sort of erotic things her body language was saying.

Alfred Hitchcock was impressed enough by the mystique of the blonde to cast one as his leading lady in most of his movies. Grace Kelly in *Rear Window* as well as *To Catch A Thief,* Kim Novak in *Vertigo,* Janet Leigh in *Psycho,* Doris Day in *The Man Who Knew Too Much,* Eva Marie Saint in *North by Northwest,* Joan Fontaine in *Suspicion* — the list goes on and on. Not only does Hitchcock believe that blondes are sexier, but he also feels that they're more interesting in a perilous situation — the fair-haired damsel in distress, good against evil.

One theory has it that it's most exciting to the public when a good girl goes bad, than when a bad girl does. Brunettes simply have a less pure image. Anyway, good or bad, blondes get more print.

Today, headlines are blaring about Farrah Fawcett, Suzanne Somers, Cheryl Ladd and Bo Derek. Unlike Streisand and Minnelli, who sing and dance and act, the blonde can just stand there and glimmer and glow. But then that's the way it's always been, hasn't it.? ★

Mae West, one blonde who has always had more fun. Mae being named sweetheart of Sigma Chi.

Bo Derek, the perfect 10 in the picture of the same name.

Suzanne Somers, star of TV's "Three's Company", is now starring in a new movie called "Nothing Personal."

Farrah Fawcett, perhaps todays most famous blonde.

Cheryl Ladd replaced Farrah in the Charlie's Angels TV show and became a star in her own right.

The Golden Haired Marilyn Monroe

Marilyn — probably the greatest sex symbol the screen ever knew.

Even in a skin-tight dress, **Marilyn Monroe** exuded a girlish innocence. Ray Anthony

The Decline and Fall of the Blonde Sex Symbol

By Patrick Agan

The legend of the Movie Blonde has been a sexually endearing one. Mae Murray started it in the Twenties and Mae West ran with it in the Thirties—neck in neck with Jean Harlow—establishing an image of an emotionally free woman daring enough to dye her hair! Cocktail waitresses imitated the look, supported by the ensuing parade of movie stars whose screen persona was topped by their golden looks. The common image was one of dumb innocence yet there was always a streak of stainless steel underneath the beige and yellow facade when the leading man forced her to show it.

Over the years there have been the survivors of the image such as Lana Turner, Alice Faye, "Cherry Blonde" Vivian Blaine, Dietrich and Kim Novak, but there have also been the victims, women who ultimately became trapped on the dark side of the American Dream of being a movie star.

In *The Decline and Fall of the Love Goddesses,* some of these victims are recalled from their glory days until the morning when the telephone stopped ringing—the soundless death knell of many a career.

BETTY GRABLE

"I am what I want to be. Just give me the lines that lead into a song-and-dance routine. I'm the kind of girl that truck drivers love."

Betty talking about her screen image in 1942

"Everyone has to have a gimmick and I've been standing on mine for years!"

Betty talking about herself in 1968

If ever a star had a trademark—or in Betty's case, two—it was those gorgeous Grable gams. In the dark days of World War II they became a symbol of everything the boys abroad and the men at home were fighting for. And unlike other love goddesses, Grable was always down

to earth enough to be grateful for the fame they, and her undeniable talent, brought her and never tried to embroider on it. If the public wanted her in tights—as they assuredly did considering she grossed an incredible $100 million at the box office during her peak years of stardom—that's just what she gave them. For the years 1946-47, she was the highest salaried woman in America, at $300,000, and her home studio, Fox, insured those legs for a million dollars making them more valuable than Fred Astaire's or Marlene Dietrich's.

Betty's specialty was the naive girl on the make, usually making it in show business, and in countless films she played just that, backstage, frontstage, and especially onstage, showcasing her body, her bright, happy smile and the resilient heart-of-gold personality that made her the most popular pin-up girl of the war. In fact she virtually founded the term.

From Germany to Japan her pictures accompanied our servicemen, hastily tacked up over a million barracks beds in a thousand quonset huts. Clad in a white bathing suit topped by a hurricane of blonde curls, she looked over her right shoulder with a come-hither glance that made every G.I. want to get the fighting over with and home all the faster. On many a faraway atoll those famous legs tapped their way into G.I. dreams and when she sang "You Started Something" in 1941's *Moon Over Miami*, each one took it personally.

There was nothing exotic or aloof about Betty Grable. She epitomized the kind of girl that any guy, with a little luck, might meet and conquer. She was an All-American Love Goddess, projecting a straightforward, sweater-filled allure, the dream girl of Everyman and one of the most popular movie stars of all time. Betty was witty and wisecracking, warm and quite wonderful, stretching what she herself often derided as a minor talent into a bouncy legend.

When she hit the box-office Top Ten for the first time in 1942, a grateful studio promised her Technicolor for the rest of her career. And a colorful one it was too until the early Fifties when another blonde came along to unseat her in the affections of the public—Marilyn Monroe. (One minor lapse 20th had was to offer Betty the part of the drug-addicted girl in *The Razor's Edge* in 1946 but she sent the script back with a snappy reply that the public wouldn't buy it and she wouldn't do it. She didn't!)

For a while Betty tried to compete with Monroe, in fact costarred with her in 1953's classic *How to Marry a Millionaire* but though it saddened her, she was smart enough to read the handwriting on the studio wall and walked away from her major movie career after '55's *Three for the Show*, though not her last Fox picture, her last star solo venture.

Betty Grable scrambled through the Thirties to become a star, topped the heap over the ensuing decade and dropped it all in the mid-Fifties, still a star, still a household name that conjured up happy memories for millions. Her prime films were as welcome as an extra gas ration ticket or a son's letter from the front, and at her funeral in 1973, her Las Vegas pastor said simply, "She kept our spirits up and made us proud to be Americans." After mom and apple pie, the most deserving contender for third place in our country's affections was Betty Grable.

VERONICA LAKE

"When they told me I had to do a drunk scene I thought, 'How'll I ever pull it off? I've never been drunk in my life.'"

Veronica to a friend when she was told of her screen test for *I Wanted Wings.*

"To each his own. At least I'm not a mainliner, and it's more fun getting high without a needle. At least you can get over booze."

Veronica to the *New York Times* in March of 1971, two years before her death from acute hepatitis.

From the moment she sauntered across a barroom floor with a man on her mind in *I Wanted Wings*, Veronica Lake became the sensation of 1941. With her long blonde hair cascading over half her face, she projected an allure and sexuality that kept male moviegoers away from the popcorn counters while their girlfriends stampeded the powder rooms, hairbrushes in hand, to try and duplicate her languorous look. She was an overnight sensation, and the gimmick of her vagrant hair made her an instant idol, one of the most popular sex symbols of the war years.

When her studio, Paramount, coupled her with Alan Ladd in *This Gun for Hire* the following year, they created one of the most combustible screen teams of the period. A tiny woman, she was magnified by the screen into epic proportions and her looks were so widely copied that the War Department petitioned Paramount to patriotically redo her famous mane of hair. So many women working in defense plants were imitating it and getting it caught in machines that it was becoming both a hazard to them and to the war effort as well!

Ladd and Lake, the pint-sized siren with the peekaboo hair and the husky voice and the handsome, steely-jawed tough guy, were potent box office, teaming up a total of four times over the Forties with *Gun* followed by *The Glass Key* (1942), Raymond Chandler's gritty *The Blue Dahlia* (1946) and finally 1948's *Saigon.* That was almost the last film Veronica made for Paramount for by then the appeal of her personality had worn thin due in large part to a series of exploitative programmers her studio had insisted on throwing her into. A self-professed rebel, when Veronica's stardom ended there were few industry friends to fall back on and in 1952 she disappeared overnight from the town that had made her a household word. As she stood on the airplane steps, she looked back only once and said, "Screw you, Hollywood."

And for almost 10 years those were the last words heard from Veronica Lake until she surfaced as a barmaid at the Martha Washington Hotel for Women in New York City. The press ate it up and for a brief moment she was headline news again. The celluloid sorceress of *I Married a Witch* was barely visible in the bloated, strained-looking woman Veronica Lake had become. Liquor, her solace during her declining years in Hollywood, had long been her solace away from it and while she managed to work, to survive, in various summer stock roles over the years, her reincarnation in a hotel bar didn't result in much of a comeback.

The author met her only once, shortly after that when she was playing the lead role of a fading film star in off-Broadway's *Best Foot Forward*, and I remember her walking towards me after a performance, famous blonde hair pulled tightly back, a look of resignation on her face—was this a friend or an enemy? She was as nervous as I was. The toll of being a Love Goddess, especially one with as flimsy a gimmick as her hair, had been an especially difficult one for Veronica Lake to handle. While others were disappointed in not seeing the Late Show look, I felt sorry that there was still so much internal struggle going on in her to understand not only that but the woman behind it.

BETTY HUTTON

"If people could only know how much I love them; how much I want to make them happy. Every time I go onstage I want them to love me, to make 'em love me."

Betty in a 1941 interview

"Now I have to go see casting directors who don't even know who I am. It's kinda embar-

rassing."

Betty to Mike Douglas in 1977

They called her "Bounding Betty," the "Huttontot, the girl whose energy, if harnessed, could light up New York City. For almost a decade she lit up Paramount musical comedies, moving so fast that one critic said he couldn't quite make up his mind if she was any good or not!

She was very good while she lasted, streaking through the Forties like an out-of-control comet and burning herself and her career out in the Fifties, a victim of her own excesses.

A rare combination of sexiness and true comedic ability plus a ricocheting voice and seemingly boundless energy, Betty was indeed the Blonde Blitz who not even a tyro like Ethel Merman could keep under wraps. Betty bounded to Hollywood—with the Merm's best wishes—after 1940's *Panama Hattie* on Broadway.

Movie stardom came quickly and Betty shortly found a fast acceptance by war-weary audiences looking for the kind of brash escapism she excelled in. Hollywood shellacked and polished her into a goddess but they never really subdued the real Betty June Thornburg from the slums of Detroit who danced on her mother's kitchen table for pennies.

Perhaps her highwater mark was in 1945's *Incendiary Blonde* in which she interpreted the life of speakeasy queen Texas Guinan combining a sensitive performance (based surely in part on Betty's own childhood speakeasy singing days) along with the trademark come-on, "Hello suckers!"

Betty's most dramatic career moment came when she took over the lead in *Annie Get Your Gun* when Judy Garland was unable to complete it in 1950. ("That role was mine. God power gave it to me," she later said.) It was a riproaring success but also marked the period when she began being difficult. After a few more films culminated by a demand that her latest boyfriend direct her next film, she walked out on her movie contract and virtually out of Hollywood.

As quickly as stardom had come it was gone and the Fifties marked an increasingly tedious litany of "retirements" and "comebacks," with each announcement getting less attention. She became a laughing-stock, a caricature of her former self that no Hollywood scriptwriter could—or would—have invented.

Actually Betty invented herself but one day she woke up to realize that there were flaws in the machinery—ones so potentially destructive that no amount of liquor or pills could right them. And Betty tried them all. After a while even her overdoses became typical press releases. Like the woman she replaced in *Annie Get Your Gun,* Betty Hutton became a joke and the public was laughing at her, not with her. In a way Judy Garland was luckier: she died. Betty Hutton lived on, making sporadic news as a housekeeper in a Rhode Island rectory, resurfacing in Hollywood for another comeback try which resulted in an offer to do a porno film, checking herself into a mental institution to try and get off pills, returning to New England as a hostess in a jai alai palace—"There's no business like the jai alai business!" she sang—and finally, at last report, working again as a hostess in a Northern California gay resort.

By her own admission she managed to squander a fortune of some nine million dollars during a career that blazed like a wacky comet from big city oblivion to Hollywood stardom and back again.

JAYNE MANSFIELD

"This girl I play has the most fabulous body in the world, but she's unaware of her sex appeal. All she wants to be is a wife and mother, but sex keeps getting in the way. She's like me, you might say. It's a perfect part for me because I understand the girl so well. She's like me, you know, the personality of a June Allyson with a fabulous figure."

Jayne explaining her character in *The Girl Can't Help It,* the 1957 film that made her a star.

"I dream of the day when I can stay home and have a little time like other people to do things I like to do. I want to be just a woman, not a breadwinner, but I have to keep working so the money will come in to support my children."

Jayne talking about her life to a friend the week before her death in July, 1967.

For a girl from the unlikely hometown of Bryn Mawr, Pennsylvania, Jayne Mansfield parlayed a photogenic face and an incredibly endowed body into the fulfillment of the fantasy of movie stardom in the richest sense of the term. Her looks, coupled with an uncanny gift for personal publicity—plus a definite degree of comedic ability largely overlooked in the few major films she starred in—made hers one of the most publicized figures of the Fifties. In fact, there was scarcely a figure more public! While Marilyn Monroe, the goddess Jayne hoped to unseat at the box office, fretted about becoming an accepted dramatic actress, Jayne plunged, clad and unclad, into the publicity pool reserved for movie blondes, and for a while at least, topped Monroe in the press department, if not in the one labeled talent. When Monroe was busy elsewhere, journalists always knew they had only to telephone Jayne for yet another parade through her Sunset Boulevard pink palace, with muscleman husband Mickey Hargitay on hand to playfully dunk her in his handmade, heart-shaped swimming pool complete with the entwined initials mosaicked across its bottom.

Ironically, Jayne conquered something that Marilyn was never able to—Broadway—since it was there that she was seen and signed by 20th Century-Fox (MM's home studio) when executives caught her takeoff of Monroe in *Will Success Spoil Rock Hunter?* They promptly signed her to the standard seven-year contract and promised the world a new Monroe, but the public was hardly fooled. Jayne Mansfield was soon to find out that stardom was something earned by performance onscreen as well as off.

When she died in a ghastly auto crash, she had become a parody of herself, the leftover sweater queen of the fumbling Fifties trying desperately to find a niche for herself in the openness of the Sixties, an era that made sweater queens about as popular as Edsels. Jayne's brand of peek-a-boo sex was terminally outdated. Unlike Monroe—perhaps mercifully dead by then—she tried to bend herself to the changing times but by the end, in 1967, she'd buried her career under a baker's-dozen scrapbook of marriages, divorces, scandals, tacky movies and—always perhaps most important to her—magazine covers ranging from *Screen Stars* to *Confidential* to the *National Enquirer.* Unfortunately those cover blurbs, like her career, were only flash and surface with no substance underneath. Jayne believed the press releases as gospel. They gave her a public image and a manufactured lifestyle but they never, ever, gave her herself.

THE LAST GODDESS—MARILYN MONROE

"I'm not going back into that film until [Billy] Wilder reshoots my opening. When Marilyn Monroe comes into a room, nobody's going to be looking at Tony Curtis playing Joan Crawford. They're going to be looking at Marilyn Monroe."

MM in 1959 after walking off the set of *Some Like It Hot.*

MARILYN: THE LAST BLONDE

The Farrah Fawcetts and Suzanne Somers will come and go but **Marilyn Monroe** remains as the last of the line

Continued on Page 39

KEYHOLE *Portraits*

Claire Trevor in 1937

by Harriet Parsons

Claire as she looked when this story was written. Claire is now completely retired and living at Newport Beach.

When blondes meet — **Claire** and **Lana Turner** playing cards between scenes of "Honky Tonk."

During her four and a half years in pictures Claire Trevor has played 23 good girls and 2 bad ones . . . she's played leads ever since the beginning of her career at Twentieth-Century-Fox . . . but those two character roles did more to establish her real acting ability than all the "straight" parts . . .the first was the heavy in "To Mary With Love" . . . the second the street-walker in "Dead End" . . . Sam Goldwyn wanted to borrow Claire for the second femme lead in Dead End" . . . a sympathetic role . . . and gave her the script to read . . . next day she turned it down and asked to play "Francey" instead . . . both her own studio and Goldwyn tried to talk her out of it . . . "Francey" called for only two days work and a bare ten minutes on the screen . . . but Claire held out for the "bit" . . . got her way . . . and turned in a gem of a performance . . . Claire's good natured . . . but refuses to be pushed around . . . an inheritance from her mother who was born in Cork, Ireland . . . daughter grew up in Larchmont, N.Y. . . . headlined in church and high school plays . . . joined the American Academy of Dramatic Art in New York City because a girl chum said it was fun . . . soon got seriously interested in the theater . . . got her first movie offers when she appeared in Los Angeles on tour with "Whistling in the Dark" . . . turned 'em down to return to N.Y. for "The Party's Over" . . . more offers followed . . . too good to turn down . . . so Claire signed a contract with Twentieth-Century-Fox . . . recently built a beautiful home just beyond Bel Air . . . lives there with her mother . . . who wakens her every morning . . . on account of alarm clocks make her jittery . . . drives her own car to work . . . favorite pastime is playing tennis at the Westside Tennis Club . . . favorite boy friend is ace tennis player Wilmer Hines . . . with whom she's seen constantly . . . would rather watch a good ballet than any other form of stage entertainment . . . attends all the concerts at the Hollywood Bowl . . . is crazy about dance music, too . . . never has to worry about her weight . . . eats when and what she likes . . . has blonde hair . . . brown eyes . . . a husky, confidential voice . . . and an infectious laugh. ★

Penny Singleton in 1939

Brunette **Dorothy McNulty** changed her name and her hair and became one of the world's most famous blondes in the popular **"Blondie"** series.

Penny's daughter, Dorothy Grace, visits her on the set. That little girl is now married and has made Penny a grandmother.

She's a decided brunette . . . but her best-known role is that of "Blondie" . . . bleached her hair to get the part . . . and won it in the face of considerable competition . . . is going to have to get used to being a blonde . . . because Columbia's planning a whole series based on the famed Chic Young comic strip . . . Radical changes seem to bring her good luck . . . won considerable success on the stage as Dorothy McNulty . . . but didn't really click on the screen till she changed her name to Penny Singleton . . . Is of Irish-German descent . . . hew newspaper man father, Bernard Joseph McNulty, was born in Ireland . . . mother, Maria Louisa McNulty, first saw the light of day in Germany . . . Dorothy herself was born in Philadelphia . . . In spite of her youth has had a lengthy career . . . started out at the age of eight singing illustrated songs in a Philadelphia movie house . . . parents consented to her accepting a vaudeville engagement . . . joined an act managed by a woman whose two children also took part . . . the act went broke and 12-year-old Dorothy was left stranded in Newburgh, N.Y. . . . managed to raise the fare home by pawning a gold ring her father had sent her for her 12th birthday. . .Setbacks like this only strengthened her ambition . . . soon afterward she joined Anatole Friedland's "Anatole's Affairs" and toured the Keith-Orpheum circuit . . . eventually landed on Broadway . . . first big success came as the leading comedienne in "Good News" . . . between engagements managed to attend Columbia University . . . At the peak of her musical comedy suddenly decided to quit the stage . . . came to California and was offered a chance at a film debut in "After the Thin Man" . . . as a result of her performance was given a contract by Warner Brothers . . . signed the contract as Dorothy McNulty . . . but shortly afterward married orthodontist Lawrence Scroggs Singleton and changed her name to Penny Singleton . . . Is now under contract to Columbia, for whom she's appeared in "Blondie" and "Blondie Meets the Boss" . . . has a 3-year-old daughter, Dorothy Grace . . . Likes keeping house . . .has a passion for budgets and always carries a budget book around with her . . . pet extravagance is exotic perfume . . . though she's a capable housekeeper and a devoted wife and mother she has a naive, little-girl quality about her . . . in fact she's a lot like "Blondie" off-screen as well as on. ★

HOLLYWOOD
ON THE SCENE
WITH LEE GRAHAM

AFI salutes "Fortunate Fella" Jimmy Stewart

George Stevens Jr., AFI co-chairman and the show's producer, presents the award to Stewart who describes himself as "a remarkably fortunate fella."

Host **Henry Fonda,** who won the AFI Award two years ago; Her Serene Highness **Grace of Monaco** and **James Stewart,** the eighth recipient of the prestigious Life Achievement Award, at dinner preceding ceremonies in the Beverly Hilton.

Dustin Hoffman pays tribute, "You made my parents happy. You've made me happy. You'll make my children happy and if this world has any kind of Capra luck, you'll make my children's children happy."

"Sometimes," drawls Mr. Aw-Shucks, "I wonder if I'm doing a Jimmy Stewart imitation myself. I'm lazy. I would have planned a quieter life. I don't act. I react." Since his arrival in Tinseltown as a bumbling beanpole of a boy 45 years ago, he's "reacted" in 78 pictures. That "talent which has contributed to film-making art . . . and stood the test of time" won the 71-year-old star this year's American Film Institute's Life Achievement Award.

Henry Fonda emceed recalling those long ago days when the two struggling young actors shared an apartment near Times Square in New York.

Princess Grace of Monaco remembered that when Alfred Hitchcock asked for another take of their love scenes in "Rear Window," Jimmy never complained. Who would?

Others offering tributes from the podium were Frank Capra, who directed three Stewart films including his favorite, "It's A Wonderful Life"; Walter Matthau, who served in WWII under Squadron Commander Stewart in the Air Force's 453rd bomber group; and Jack Lemmon, who told why Stewart is so appealing to women even though he was never a great screen lover. Although Jimmy didn't mention it on this occasion, at one time he took umbrage at remarks about his fun-shy bachelorhood, "There are those who remember me as no laggard in the romance department." Jimmy did not marry until he was 42. He introduced his wife, Gloria, and their children, to the crowd at this event.

From the podium Gene Kelly called on numerous coworkers of Stewart's in the audience, who, in turn, introduced each other — Beulah Bondi, Jimmy's mother in five films: Ruth Hussey, Richard Boone, Karl Malden, Fred MacMurray, Ernest Borgnine, George Kennedy, Richard Widmark, Mervyn LeRoy and Henry Hathaway.

The evening's surprise was the appearance of Dustin Hoffman since no one could figure his connection with Stewart. Although they had never met, Hoffman, representing today's acting generation, explained that Stewart was his parent's favorite and so he grew up on Stewart films.

In accepting the award, Jimmy drawled, "I promised myself to talk fast so you could get home tonight. Problem is, I don't know how to talk fast."

Once the slenderest talent in Hollywood, James Stewart has become the weightiest of stars in Tinseltown's not-so-permanent firmament. ★

Gene Kelly & Sandi Bennett, Tony's ex-wife.

Richard Widmark

Robert Wagner & Natalie Wood.

Lee Graham with Penny Singleton

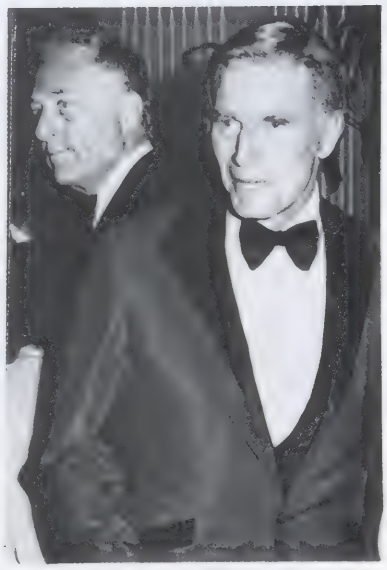
Greer Garson

Angie Dickinson

Carol and Walter Matthau.

Ruth Hussey

Richard Boone



Charlton Heston

(Photos courtesy of AFI, CBS & Yani Begakis)

Jimmy's Wonderful Life

Photos selected from the AFI Souvenir Book

From the **Stewart Family Collection.**

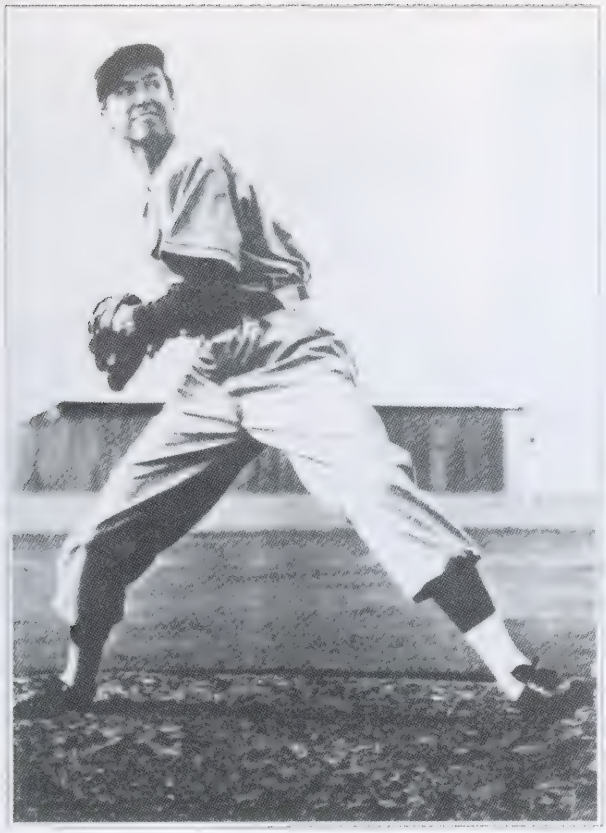
Nineteen-year-old **Jimmy,** on the right, outside the Stewart hardware store, Indiana, PA. (1930)

"Made For Each Other" (1939) with **Carole Lombard.**

George Stevens, Sr., Ginger Rogers, and **Stewart,** "Vivacious Lady" (1938)

He won an **Oscar** for "The Philadelphia Story" ('40) with **Katharine Hepburn.**

With **Donna Reed** in his favorite film, "It's A Wonderful Life" (1946).



"The Stratton Story" (1949)

"The Spirit of St. Louis" (1957)

With **John Wayne** in "The Man Who Shot Liberty Valance" (1962)

Beulah Bondi played his mother on TV's **The Jimmy Stewart Show"** ('71 and '72)

Colonel Stewart receives the **Croix de Guerre, 1945.**

LEE GRAHAM ... MAN ABOUT TOWN

Richard Chamberlain with **Mieko Kobayashi** following his opening in "Fathers and Sons" at the Solari. Mieko played opposite Richard in the mini-series "Shogun." (Photo by Yani Begakis)

Comedienne goes dramatic — **Martha Raye** as an on-the-skids singer in TV's "The Gossip Columnist" and as she looked when she was America's raucous queen of comedy.

"I've been to a marvelous party!" Those words were written by **Noel Coward** many years ago. But they perfectly describe the tribute given the quotable notable by the Friends of the USC Libraries at the University's Town & Gown.

Coward was remembered with film clips along with music and reminisces by some of his best friends. Patricia Morison and Ron Husmann dueted on some of Coward's better-known operetta tunes. **Mary Martin** was seen in a clip singing a medley of his hits with Noel. They first met when Mary was doing "One Touch of Venus" on Broadway. Mary recalled that he was "very selfish and determined to get his own way."

Lynn Redgrave and Jeremy Britt were impressive in a scene from "Private Lives" which Coward wrote and co-starred with Gertrude Lawrence in 1930.

But the real star of the evening, even in death, was Noel Coward. His work continues to entertain the masses as well as the classes.

Shortly before he died at 73 in '73, he was asked his definition of a perfect life. Without hesitation he replied, "Mine."

How the master would have loved this perfect evening in his memory.

* * *

Sure and begorra! **"Da"** at the Huntington Hartford was wonderfully Irish. The best thing about the production was the bravado performance of **Barnard Hughes.**

Following the opening, the Hartford's Founder Patrons enjoyed a lavish black tie supper dance at the Beverly Hills Hotel. The Hartford's General Director, James A. Doolittle, was seated with the stars of "Da" as were Fernando Lamas and Esther Williams. With the streets flooding, **Esther Williams** could easily have emulated her swimming success from the days when she was America's Lily Maid of the Aquamat pools.

* * *

Does Macy's tell Gimbel's? The Los Angeles Times invited me, along with other columnists, to a private screening of **"The Gossip Columnist"** at Universal Studios. The TV film, which aired on Operation Prime Time stations, was the story of an idealistic young writer, seduced by the glamour of today's Hollywood.

It got good ratings, even though it was hardly true to life. I've had dozens of editors, but never one to command, "Think trash . . . people don't care about good reporting, they want to know who's sleeping with whom." And I don't know of any columnist who was ever blackmailed, or even intimidated, by press agents. This production put columnists, editors, agents, and P.R. executives in a bad light.

Martha Raye told me a few weeks before I saw the show that she was very nervous about her part in "Gossip Columnist" because, after all these years as a comedienne, she was playing her first dramatic role — an alcoholic, has-been singer who overdoses on pills and booze. Well, Maggie had nothing to worry about. Missing from this performance were the familiar raucous, slapsticking schticks for which she became famous. Instead we got a deeply moving performance of depth and pathos. And just in case you may have forgotten what a great ballad singer Martha is, she socked over "Angel Eyes." This virtuoso performance should win the show business great an Emmy.

Because of Martha's switch from comedy to tragedy, I'm reminded of something **Ann Sothern** told me in the Sixties. At that time, Ann, identified as the saucy, scatterbrained blonde type she played in movies and on TV, had garnered raves for her dramatic performance in "The Glass Menagerie" at the Huntington Hartford. Ann explained, "If you can do comedy, you can do drama, but it doesn't work in reverse for some reason." The point was brought home shortly thereafter when I saw Susan Hayward, one of the screen's greatest dramatic stars, in "Mame" at Caesars Palace in Vegas. In a word, Susan was dreadful. She missed all the laughs in that wonderful role and was soon replaced by Celeste Holm.

* * *

Eleven years ago a superclean TV hero took to the British stage as Hamlet — the first American to do so since John Barrymore — and won

"Princely" reviews. That was surprising because only a few years earlier **Richard Chamberlain** admitted, "I've got to start taking acting lessons."

In the early Sixties he became one of TV's hottest properties as Dr. Kildare. Then the doctor prescribed image surgery. "Kildare" first shed his white coat and stethoscope in the musical "Breakfast At Tiffany's" which died before it reached Broadway. His image improved in non-medical roles on stage as Cyrano, on TV as "The Count of Monte Cristo" and "The Man In the Iron Mask" and on the big screen as the doomed Tchaikovsky in "The Music Lovers" and as one-third of the swashbuckling "Three Musketeers."

The only thing Chamberlain hadn't attempted was a Western. Sure as shootin', he has come full circle in his role as Wild Bill Hickok in "Fathers and Sons" at the Solari Theatre, leaving his superhealer behind forever.

* * *

This year's Neighbors of Watts Benefit, held at the Biltmore Hotel, was an evening with **Sammy Davis Jr.** The volatile bundle of talent was at peak form.

Carroll O'Connor was M.C., Ed McMahon and Arte Johnson added to the fun as they raised over a hundred thousand dollars auctioning off a new Rolls, Volkswagen, furs, exotic trips, etc.

Proceeds went to the Neighbors of Watts child care facilities in South Los Angeles. It's one of Sammy Davis Jr.'s pet charities and he gave the organization a memorable evening for their worthy cause.

(Photo by Craig Dietz)

Mary Martin at Friends of the USC Libraries tribute to Noel Coward.

* * *

Barbara Stanwyck has been lured out of retirement. She's returning to TV playing the head of an investigative agency in "Toni's Boys." It's sort of a male version of "Charlie's Angels" with Toni sending out three rugged young men to fight crime. And fabulous Barbara is getting the unheard of amount of $75,000 per episode and insists her scenes are shot in one day for each episode. No wonder she came out of retirement!

Michael and **Zsa Zsa O'Hara, Fernando Lamas** and **Esther Williams** at Huntington Hartford opening of "Da."

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Classic Comic Book Collections are in the money

by Robert Kendall

One of the most profitable collections any collector might have is the mint condition, number one issue of the famous comic book that have proven such popular items with the collectors.

Steve Gustafson of the Cherokee Book Shop, 6607 Hollywood Blvd., Hollywood, 90028, has given readers of the collectors corner of Hollywood Studio Magazine an idea of their great value.

He explained, that the mint condition of **MARVEL Comics,** No. 1, would be $8,000 to $10,000.

ACTION Comics, No. 1 was recently traded for a classic car; a 1939 Ford in mint condition.

Motion Pictures Funnies Weekly, is worth approximately $10,000 for the number one issue in mint condition. Just a few of these were ever distributed, and this helps add enormously to their value.

Superman No. 1, is worth around $5,000.

When I asked Steve why these are so very valuable, he explained, "Personally, I think they're overpriced. But these first editions of the certain classic comic books can command this kind of a price because of buyer's demand. It's the "rarity," and the fact the collectors are willing to pay this kind of a price that does it."

Also spoke with Eddie Brandt, whose famous nostalgia shop, **Eddie Brandt's Saturday Matinee,** 6310 Colfax Avenue, North Hollywood, California is a popular haunt of both collectors and film folk.

Brandt had this to say, "We have posters of the comics made into movies, such as Captain Marvel, Dick Tracy, Flash Gordon and Batman."

I asked Eddie the prices for the posters. He quickly reeled off the various prices of the posters he is currently selling.

"**Flash Gordon,**" sells for $350, 1 sheet poster, 27 x 41

"**Dick Tracy,**" sells for $250, 1 sheet poster, 27 x 41

"**Captain Marvel,**" sells for $250, 1 sheet poster, 27 x 41

"**Batman,**" sells for about $250, 1 sheet poster, 27 x 41

"The rarest ones are the **Superman** posters in the 40's when movie serials were made from the comic book stories. One of the rarest is **Adam Man vs. Superman.**" Brandt is interested in having someone in the market to sell any *Superman* posters to him; as he has customers who are ready to buy.

Eddie Brandt's advice to the collectors is this: "Keep all the number one issues of every new comic book; as they are the ones that become the most expensive. Big collectors buy many of the first editions as an investment."

As to why Comic Books have become so valuable, Brandt explains it all this way, "Millions and millions of comic books were printed and sold. No where near the same number of movie magazines were printed. So, it was somewhat weird that comic books are worth so much more than movie magazines. It apparently means that the people who read the comic books threw them out as they grew up. But the people who bought the movie magazines held onto them to preserve the memories of their film idols. Therefore, there are far fewer comic books remaining, while there are many more movie magazines. That can explain why the comic books have such a huge value — they are such rare items, and the demand by the collectors is so great they'll pay a tremendous amount of money to get their hands on the mint condition first issues. Which all goes to prove the point, collecting can not only be a valuable hobby but a very sound investment, as well." ★

Autographed Photo Rudolph Valentino

Here is a letter from Mrs. Pamela Harding, I am HSM subscriber who has a rare photo of Rudolph Valentino, previous to his death, Aug. 25, 1926 the year he died. Mrs. Harding has placed the value on which she wishes to sell it.

I am actively seeking a buyer for an autographed picture of Rudolph Valentino.

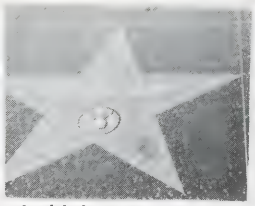
The picture was given to a Miss Marjorie Jones in late 1925 or early 1926 at the Wardman Hotel in Washington, D.C., where Valentino was making a personal appearance.

(The enclosed photocopy is marked to show the minor damage on the original picture. The face and the autograph are clear and undamaged.) I am asking $275.00.

Please send any inquiries to: Mrs. Pamela Harding, 24200 E. Alameda Ave., Denver, Colorado 80011 or call: 1-303-366-7930. Thank you, Mrs. Pamela Harding.

Hollywood Studio Magazine readers are invited to participate in this interesting **Collectors'** section. You may send us stories and photos of your collections and how you acquired them, or a question which we'll gladly answer if possible or a short feature similiar to the ones appearing in this issue. Send all communications to P.O. Box 1566, Apple Valley, CA 90237 c/o Collecting editor.

RAYMOND BURR and the Ona Hill Collection



A **shining star** along Hollywood Blvd.

My scrapbook collection started when I was a child back in 1934. My father worked 3 different shifts at his job and in order to keep my sister and me quiet, my mother bought us each a 10 cent scrapbook and a 5 cent jar of paste.

That was the beginning of my love of show business and the people in it. By 1956 I had 160 scrapbooks on all the people in the business of making films, stars as well as technicians. Special books were of my idols, namely Irene Dunne, who forty years later I met, in Washington, D.C. That is a story in itself. Other idols I had were Robert Taylor, Kay Francis, George Brent, Nelson Eddy and Jeanette MacDonald.

Around 1948, I took notice of a young huge actor by name of Raymond Burr, but did not bother to collect him, unless he was in a photograph with someone else I admired.

The Elizabeth, New Jersey Public Library had my collection on display for two weeks in 1950 and I was thrilled to have the Elizabeth Journal newspaper write an article about me and the collection.

Unfortunately we all have to grow up at sometime and when my mother died in 1956, we moved from an 8 room house to a 3 room bungalow in the nearby town of Kenilworth, New Jersey. There was no room to store my books and friends would not take care of them since they could be a fire hazard. So I made a decision I have regretted to this day. I put all 160 books on the sidewalk when we were moving into the bungalow. I went in the house, closed the door and never looked back! Within an hour they had all been picked up by who knows how many people, and to this day I have never found a trace of them.

The urge to collect was still there and by joining two nostalgia book clubs I was able to accumulate a library full of books on the films of great stars and studios, etc. So many that I am running out of space in my large ranch house, to put them!

I warned my family that if I began to collect scrapbooks again they would be sorry. It happened in 1967

Gone but not forgotten — **Ona Hill's collection** of **160** scrapbooks carefully collected over the years which she was forced to let go many years ago. Now, she has again accumulated many other sets of the screens top stars.

and the cause of it was, as I stated earlier, one man by the name of Raymond Burr!

The Ironside series gave me the incentive to start books about him. Sure I followed him faithfully as Perry Mason, but it was the pilot of the new series he began after Perry Mason ended that aroused the interest to collect again, but with a difference.

Through my interest in him I began to write to people, newspapers and libraries all over the world. Libraries in Canada and the United States are most helpful and in this way I accumulated copy, photographs and friends with the same interest. Now nine scrapbooks of Mr. Burr fill my closet shelf! There are looseleaf binders filled with stills from his films, TV shows and portraits obtained over the years. The career of Raymond Burr starts 1941 and has not ended yet.

My first trip to a movie buff's convention brought me in contact with many people who encourage me to write about Mr. Burr. To my surprise the article was accepted and will be published in the near future. This led to my taking some writing courses in our local college, which in turn led me to the idea of writing a book about him, based on all my research.

Wherever he goes in his travels I have friends who send me clippings from their newspapers if they mention that he was there. One prize I have is a poster that was printed in Germany showing Raymond as an Arab leader. The star of "Fort Algiers" was Yvonne De Carlo, who is shown in the background and the huge turbaned head of Burr in the foreground!

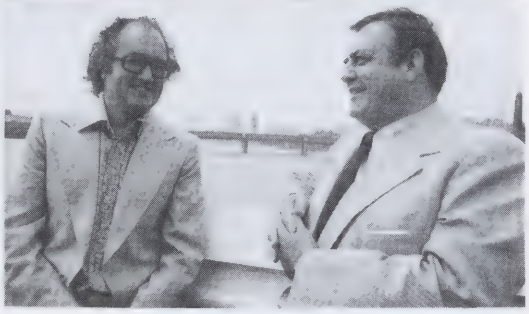
My collection is now worth over five thousand dollars although I never tried to count the money spent on scripts of the Perry Mason, Ironside, and Kingston series. Also a collection of old radio shows he was on which are very difficult to locate.

Now I'm trying to get servicemen who met Raymond in Korea and Vietnam to write to me and tell me about meeting him there. These would be an interesting highlight of the future book and a great help to me in my collection.

I have one desire that is to be able to confer with Mr. Burr on the book and correct any incorrect information which has been repeated over the years and to work with him on it. Until then I'll just keep on researching and collecting! ★

Ona Hill

HSM readers may contact Ona Hill at Box 205, Kenilworth, New Jersey 07033.



Top **TV favorite** and star of the Perry Mason series and the equally popular Ironside **Raymond Burr** has also starred and played leads in many films throughout the years. Here is a youthful Burr, age 28 in 1945. (2) In 1965, (Raymond Burr) "**Perry Mason**" and (William Hopper), **Paul Drake,** will long be rememberd (3) Burr, age 56 appeared in 1973 at the new Sydney Opera House dedication ceremony. (4) On the Thames River, 1936 with James Burke (age 59) when he filmed "The Inventing of the American Documentary."

Biography:
Born May 21, 1917, New Westminster, British Columbia, Canada. Married 1) Annette Sutherland, child: Michael; widowed (1943); 2) Isabella Ward; divorced; 3) Laura Andrena Morgan; widowed (1955). Earned a steady living as a burly screen heavy long before he won TV fame: *His Kind of Woman* (deported gangster Nick Ferraro), *Meet Danny Wilson* (Racketeer club owner Nick Driscoll), etc. Especially forceful as white-haired wife-killer Lars Thorwald in *Rear Window.* Often cast in low-budget quickies: *Thunder Pass, Godzilla, King of the Monsters,* etc. TV series: "Perry Mason," "Ironside," and "Kingston: Confidential."

Raymond Burr to Marjorie Rambeau in Abandoned: "I was just thinking how nice life used to be when I stuck to blackmail and petty larceny."

Sixty Films:

1. Without Reservations (RKO, 1946)
2. San Quentin (RKO, 1946)
3. Code of the West (RKO, 1947)
4. Desperate (RKO, 1947)
5. Pitfall (UA, 1948)
6. Raw Deal (EL, 1948)
7. Fighting Father Dunne (RKO, 1948)
8. Ruthless (EL, 1948)
9. Sleep My Love, (UA, 1948)
10. Adventures of Don Juan (WB, 1948)
11. Walk a Crooked Mile (Col. 1948)
12. Station West (RKO, 1948)
13. I Love Trouble (Col. 1948)
14. Criss Cross (Univ, 1949)
15. Bride of Vengeance (Par, 1949)
16. Black Magic (UA, 1949)
17. Abandoned (Univ, 1949)
18. Red Light (UA, 1949)
19. Love Happy (UA, 1949)
20. Unmasked (Rep, 1950)
21. Borderline (Univ, 1950)
22. Key to the City (MGM, 1950)
23. A Place in the Sun (Par, 1951)
24. His Kind of Woman (RKO, 1951)
25. Bride of the Gorilla (Realart, 1951)
26. New Mexico (UA, 1951)
27. M (Col, 1951)
28. FBI Girl (Lip, 1951)
29. The Whip Hand (RKO, 1951)
30. Meet Danny Wilson (Univ, 1952)
31. Mara Mara (Wb, 1952)
32. Horizons West (Univ, 1952)
33. The Blue Gardenia (WB, 1953)
34. Fort Algiers (UA, 1953)
35. Bandits of Corsica (UA, 1953)
36. Tarzan and the She-Devil (RKO, 1953)
37. Serpent of the Nile (Col, 1953)
38. Casanova's Big Night (Par, 1954)
39. Gorilla at Large (20th, 1954)
40. Khyber Patrol (UA, 1954)
41. Rear Window (Par, 1954)
42. Passion, (RKO, 1954)
43. Thunder Pass (Lip, 1954)
44. They Were So Young (Lip, 1955)
45. You're Never Too Young (Par, 1955)
46. Count Three and Pray (Col, 1955)
47. A Man Alone (Rep, 1955)
48. The Brass Legend (UA, 1956)
49. Please Murder Me (DCA, 1956)
50. Godzilla, King of the Monsters (Emb-Jewel, 1956)
51. Great Day in the Morning (RKO, 1956)
52. Secret of Treasure Mountain (Col, 1956)
53. A Cry in the Night (WB, 1956)
54. Ride the High Iron (Col, 1956)
55. Crime of Passion (UA, 1957)
56. Affair in Havana (AA, 1957)
57. Desire in the Dust (20th, 1960)
58. P.J. (Univ, 1968)
59. Tomorrow Never Comes (Br, 1978)
60. Cebe (Canadian 1980)

• Raymond Burr Collection

1946 — Raymond Burr, age 29 as the villain in "Code of the West."

1947 — "Trouble with the Law."

1948 — "Bride of Vengeance" with MacDonald Carey.

1955 — Raymond Burr and Wm. Pierce in a scene from "Secret of Treasure Mountain."

1956 — "Please Murder Me" with Angela Lansbury.

"Godzilla" a cult movie made in Japan in 1956.

1957 — "Affair in Havana" with Sarah Shane.

1968 — "P.J." with George Peppard. Burr had bleached hair for the role. His career had only begun. He went on to fame and fortune in his top TV series.

GREAT HOLLYWOOD LOVE SCENES

by Peter Brown

Love Scenes Part 2

Hollywood is a place where they won't let you make a mistake, and that cripples creativity," exclaims Jane Wagner, the director of *Moment by Moment,* who has been dubbed "the dragon lady of romance" by a New York film critic. A veteran script and comedy writer, Miss Wagner, a close friend of Lily Tomlin's, has been creating Miss Tomlin's material for a decade. Introspective, she has given much thought to the disastrously received love scenes between Miss Tomlin and John Travolta.

"I was trying to express the painful, personal conflict that people have about romance today," she says, settling on a couch in her office at Universal Studios. "Here were two misguided people who wanted to, were trying to, fall in love. Yet at the same time, they conflicted terribly about love and about whether romance even exists today. He was a jaded and cynical street kid; she was a jaded wealthy woman. And both of them had little hope."

In Miss Wagner's vision, Miss Tomlin was the aggressor and Travolta was the narcissistic onlooker, slowly pulling down his briefs for a fling in the jacuzzi. "We felt we were doing something very real," the director continues. "Maybe audiences don't want to see that romance has crumbled out of the fabric of our society. Certainly these two people were in culture shock. Maybe the audiences joined them, and just couldn't accept the hardness and the slowness that has come to the pace of our lives. Could it have been *too* real?"

Miss Wagner's bearing is reminiscent of Olivia de Havilland's, and her laughter—and she *can* laugh about *Moment by Moment*—has the ring of crystal. "The irony of it all," she muses, "is that what you would have thought would be automatic chemistry because of the magnitude of Tomlin and Travolta as stars did not work that way on screen—at least it was not accepted that way."

Perhaps a reason for the failure of the Tomlin/Travolta coupling to sizzle is Miss Wagner's decision to allow the woman to be the predominant partner. "In love, a lady wants a man to be macho—no matter what they say in this day of liberation. If today's love scenes look puny, chalk it up to women's liberation," exclaims George Hamilton, whose good looks and leading man bedside manner have literally made him a fortune. Director Vincente Minnelli claims it was "Hamilton's sense of raw male power" that won him the part of an archetypical screen lover in *Two Weeks in Another Town.* "George gets on top of a woman and just takes over," says Minnelli. "That chemistry comes through on the screen."

Joan Crawford & Clark Gable — "Chained."

Hamilton, brazen in his confidence, concurs. "I don't remember a love scene where I didn't assume the macho role," he boasts. "There is an incredible amount of chauvinism in the Hollywood love scene; that's what makes it work, what makes it realistic. Hollywood has managed to catch the scope of universal romance. Several centuries ago, the ladies swooned when Hussar officers appeared at the ball with the smell of horses still on their boots. It was that sense of manly power that made them weak with desire. By that I don't mean you have to knock a lady down and then throw yourself on top of her. A masterful move of a hand or your mouth on her ear will do the same thing."

The daddy of the macho movie star, Clark Gable, is remembered fondly by most everybody with whom he worked. Perhaps Lana Turner has more reasons than most to recall "The King" with both affection and awe. Even today, she refers to him as Mr. Gable.

"When I did my first real love

Janet Gaynor & Charles Farrell — "Seventh Heaven."

Norma Shearer & Leslie Howard — "Romeo and Juliet."

scene, it was with Mr. Gable in *Honky Tonk* (1941), and I was hardly experienced, either as an actress or as a woman," the blonde beauty recalls from her lush penthouse in Century City. "I was shy and I was scared. I was *so* scared of Mr. Gable. He *was* the king. I would tremble every time he came near. Finally Mr. Gable came over to me and whispered, 'Look, kid, will you relax. We're only doing a movie. I'm not going to hurt you. You won't be raped or anything.'"

Miss Turner, who was two months away from her 19th birthday, remembers that she turned away from Gable and cried. "Oh, Lana, stop it!" director Jack Conway yelled. "I was just a scared little kid, but Mr. Gable was so gentle, so subtle that the love scenes made me look wise beyond my years."

On another occasion with Gable, it was Miss Turner who showed compassion. This was during the filming of *Somewhere I'll Find You,* also in 1941, when she had to play a love scene with the actor after his wife, Carole Lombard, had been killed in a plane crash. She retells the incident vividly:

"I will never as long as I live forget the day Mr Gable came back to work after Lombard was dead. It had been three weeks. I remember I hung back on the set when he came in. I was scared. And I hurt for him.

"But he was such a pro that we started the love scene right where we left off. There was nothing going on between Mr. Gable and I off the screen, but we knew the chemistry needed in that picture and we felt it. I put my head on that great big chest of his, and he was the same man. But as I let my cheek lie against his chest for the clinch, I could feel that the heart had been drained out of him. His soul was cold. But we went on, we got the film in the can, and the audience loved it."

"Lana knew what it was all about," says George Cukor. "She could create love and tenderness where none might have existed."

The actress does not like what is on the screen today. "I could show more in the quiver of an eyelash than a lot of them now can show with every inch of their body on view. I see people shoving their tongues down each other's throats and thrashing their nude bodies on top of each other —that's not the way to do it. Nor do you have to have a hot love affair with your leading man off-screen. But you do have to blend when the cameras are rolling. I remember that tingling of anticipation—when John Garfield and I were making *The Postman Always Rings Twice* (1945), the tingling started while we waited for the technicians to set up. We would say good morning to each other and it was crackling. Then when the directors started, there was such magic. First there would be scenes that cut to me, then to Garfield. The footage

would tease the audience. Finally, with a look or a delicate, subtle movement, we would fall into each other's arms. But there had been that beautiful buildup, and it was titillating."

While convinced that, in the end, chemistry is what will make or destroy a love scene, Miss Turner also believes that the chemistry itself is an artistic creation. "George Cukor used to call it being lost in a romantic time and place," the actress allows. "That's exactly what it was like. We were in a romantic time frame that existed only for moments. But God, it was beautiful!"

Perhaps the most beautiful romantic moments captured on screen recently, also a sublime exercise in artistic creation, were the love scenes between Jane Fonda and Jon Voight in *Coming Home.* Hal Ashby, the film's director, recounts the shooting of the hauntingly slow and quiet scene where Voight, a paraplegic Vietnam veteran, performs oral sex on Fonda to literally awaken her sexual powers:

"When Jane and Jon were making love on the set, I began to get the feeling of euphoria that comes with the emergence of creative truth. As I watched Jane as Sally reaching the orgasm in the editing room, the force of what we had done was crushing. I could see that we were creating a wonderful and elusive thing."

If there is a secret to Ashby's success, he believes it was having 6,000 feet of film to cull from, of which he used only about 100 feet. Ashby, who also guided the sensual *Shampoo,* claims that the lovemaking was never carefully plotted, either in the script or in rehearsals.

"I went for two things from the beginning," he says. "I tried to describe what it was like for a paraplegic to make love, and at the same time, to show Sally's point of view, that there was a whole world of sensual satisfaction she had never known.

"I knew all along I was going to zero in on the orgasm. The terrible problem was to blend the animal sexual drive with the intellectual beauty that was happening at the same time."

To achieve this goal, Ashby decided to use both Miss Fonda and a second actress. "At one time we all decided not to talk about this, but it seems important now," the director says. "In some of the sexual closeups, there *is* another girl with Jon. Jane had big concerns about doing the orgasm scene in its entirety. I think she was mostly afraid of the reaction of people who would say, 'Jane Fonda makes it with all the weirdos.'"

And like the classic screen pairings—Turner and Gable, Garbo and Gilbert, Hayworth and Ford—Fonda and Voight had the chemistry going between them, what Ashby calls "attraction like a magnet." Without the essential ingredient, a director and his actors must strive for other acceptable and realistic means by which to portray true sexuality, tenderness and romance.

In some love scenes, innocence and inexperience can be made to work on behalf of credibility. This was how the early Elvis Presley films succeeded. "I think millions of women fell in love with him because he was such a nice, clean-cut, inexperienced young boy at first," director Norman Taurog, who guided Presley in many of his initial films, says. "He brought that stumbling, innocent quality to a generation that was jaded on Marilyn Monroe, Ava Gardner and the other sex queens."

Elvis got his first kiss after he came out of the Army from Juliet Prowse: "He was such a nice, unspoiled kid at that time," the actress recalls. "His biggest vice was peanut butter sandwiches. And both of us were pretty new to pictures, so there was a sense of romance. You know, if you can like someone, romance falls into place. That's the way it was with Elvis. I really liked him."

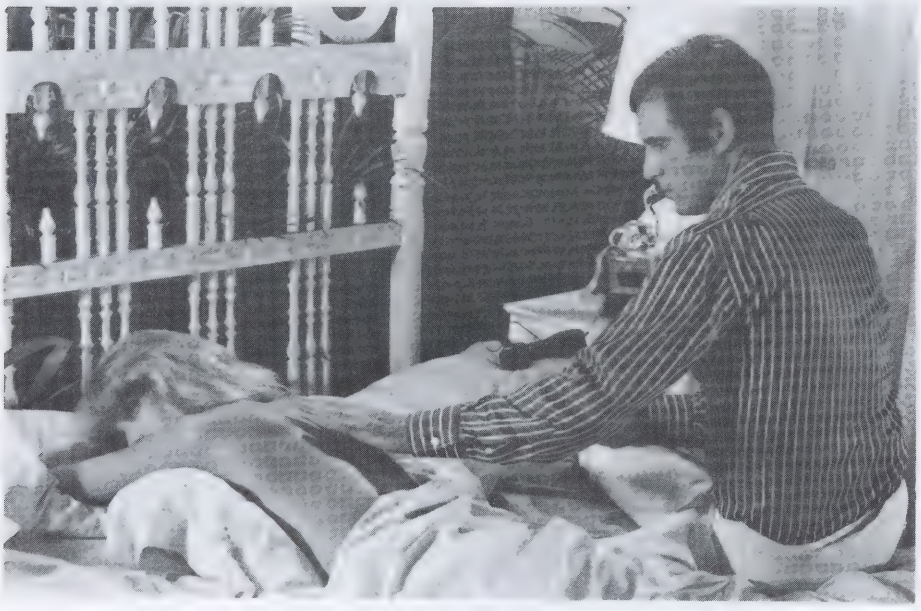
Fifty-seven million people watched as Carol Burnett let go of her bucket-and-pail brand of broad television comedy, and melted into the arms of a matinee idol. "I'm so plain and you're so fancy," she said, as her fingers edged up the satin lapel of a tuxedo made for love among the swell set, and her eyes looked up into the face of handsome Keith Mitchell. "I'll fix that," Mitchell said, and he pulled off his elegant white tie, shrugged aside his jacket and opened his vest with fumbling fingers. Then, carrying Miss Burnett with him, he slid onto the carpet of an elegant New York townhouse.

The show was called *The Tenth Month,* and it was about an unmarried journalist who succumbs to a sleek symphony maestro. Just another TV movie in one sense. But it was powerful prime-time evidence that the romance of the Hollywood love scene could not only be reborn, but on the small screen as well.

Alice White & Henry Wadsworth — "Luxury Liner."

"It was one of the most romantic and sexiest things I have ever seen," says Edith Head, the Oscar-winning designer, who has swathed thousands of lovers in satins and tuxedos. "It even turned the tables on the old formula and got away with it. Carol was dressed in good, but plain clothes, and Mitchell had on a custom-made tuxedo. I don't know of any other actress who could have competed against his looks in that scene and still come out a winner."

Miss Burnett herself observes,



Jane Fonda & George Segal — "Fun With Dick and Jane."

Farrah Fawcett & Charles Grodin — "Sunburn."

cleavage of his rear. And it worked. The guy got so much mail, he's now on prime-time programs."

Convoy sees this trend as a throwback. "I think we are making romance more of an immediate, breathless thing in the afternoon shows," the producer says. "It's definitely a return to the titillation of the late Forties and early Fifties."

His star, John McCook, concurs. "It's flirtation. All of our settings could be taken right out of the Fifties' Rock Hudson and Doris Day movies. My clothes are like a glove, and when we make love, it's usually in the lush setting of my private pool or on the carpeted floor of my commuter jet. But there's a definite art to it. All the while we are writhing, we have to carry the plot along. So I talk about somebody's operation or impending divorce while I nibble away at Jamie Lynn's ear."

And if art doesn't work, there's always school.

Craig Stark pulled off his old football sweat shirt and tugged his tight jeans further down his hips. He tousled his sun-bleached hair as he eased slowly on top of Joanne Holman. Miss Holman was spread seductively across a rumpled bed. She lifted her hands and ran them down Stark's biceps. Seconds later, they were kissing.

"Stop!" screams their teacher Tony Miller, head of Hollywood's Film Industry Workshop. "You two look like guppies. Craig, your face is mashed into the side of Joanne's. Joanne, your nose is bent sideways. Remember, you're on a sound stage, not in the back seat of a car at a drive-in."

Professor Miller pulled out his trusty ruler and began to show the young actors where to place their noses, their lips, their thighs, their chests. He then coached them in panting and heavy breathing—all part of a highly technical exercise called "Making Love by the Book." The course is for newcomers at the workshop and does indeed come with a textbook—on movie lovemaking—and an hour-long videotape on how to kiss before the cameras.

"Lesson in kissing?" laughs Lana Turner. "Incredible! I think it's a sad commentary not only on the state of romance, but on the state of society. ☆

"The love scenes are the most artistic yet hardest thing to film"—George Cukor

"The way the scene was staged and written made me feel romantic—like I was in one of those wonderful romantic scenes from the great films. But it wasn't easy. Let's face it, I'm not, even in the remotest terms, considered beautiful enough for someone to just fall head over heels in love with. So I wanted that 'plain and fancy' line in there. It worked as a transition. Also the scene was not overtly sensual. I could never do it that way. And we got the scene in one take."

It appears that television, far more than feature films, has caught on to the fact that ratings go zooming up the more romance gets hotter and heavier. John Convoy, producer of the CBS soap, *The Young and the Restless,* is convinced that love scenes add 1.7 million viewers a month to his show, called "The Hot and the Bothered" by one magazine. "Businessmen are coming back from their motels to watch John McCook and Jamie Lynn Bauer cuddle," reports Convoy.

"We get the briefest shorts and the tightest jeans for the men, and the filmiest, clingiest dresses for the women," admits a costume girl on *The Young and the Restless.* "One time we sewed a guy playing a young tennis pro into his shorts to show the

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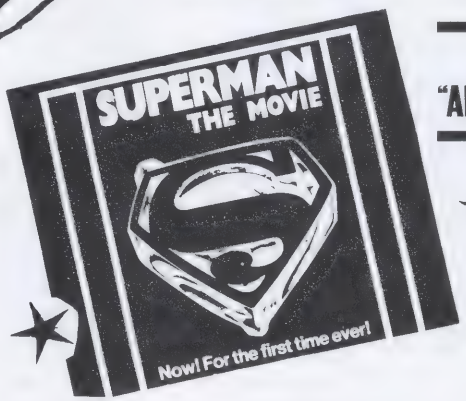

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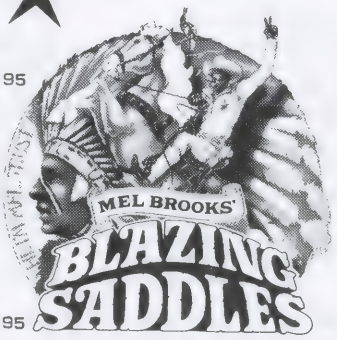

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69. FEBRUARY 1980—
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. MARCH 1980—
Vol. 13, No. 10
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

Moviereel
Continued

HUGO SCI FI AWARDS

The nominations for Hugos for best Science Fiction works of 1979 are now open. The awards for best Science Fiction novel, short story, dramatic presentation, etc. will be given in Boston this September during Noreascon II, the 1980 World Science Fiction convention.

Nominations and voting are open to attending and supporting members of the convention. Supporting memberships are $8. Attending memberships are $30 until July 15; however, nominations close March 15.

Interested parties should write: Noreascon II, Box 46, MIT Station, Cambridge, MA 02139.

"A WRINKLE IN TIME" CHILDREN'S FILM

TAT Communication Co. recently purchased Madeleine L'Engle's children's classic, *A Wrinkle in Time,* for a price reported to be $200,000. TAT president, Norman Lear

Continued on Page 50

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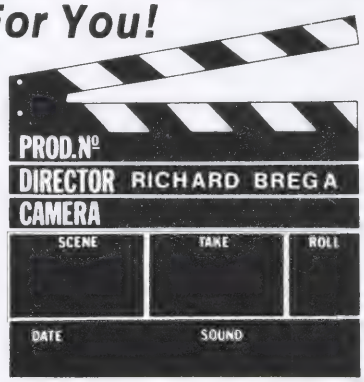

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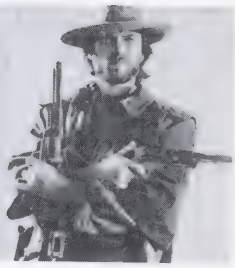

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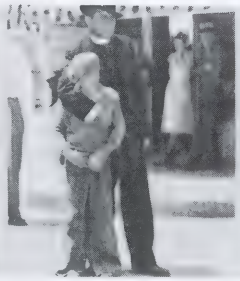

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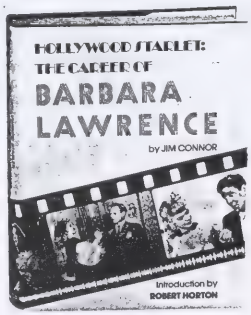
BOOK REVIEWS

May 24, 1950

By Kirk Crivello

The handsomely mounted **The Films of Lana Turner** (Citadel Press) is now available on the shelves in paperback. This kind of book adds a new depth to film scholarship — it exhaustively investigates the background circumstances to each of Turner's films, including Turner's cut footage from her second MGM film, *The Chaser.* Knowledgeable author Lou Valentino's fascination with his subject produces a superb record of Turner's career. Apart from what it tells of her, it is an excellent account of the star making machinery. Valentino tells us the actress's discovery spot was Top's Cafe and not Schwab's Drugstore; Her Warner Brothers contract gave her $50 a week and the animal sexuality that burned through her debut in *They Won't Forget.* As the star emerges, Valentino reveals the maturation of the actress. Valentino is the possessor of the world's largest collection of Lana Turner photographs, and he has chosen more than four hundred of these pictures (including wardrobe test shots, magazine covers, ads and paperdolls) to illustrate his penetrating portrait of Turner. Valentino checks everything and that is why The Films of Lana Turner is a superior book, one of the few that doesn't simply pack in what we already know. All this, plus an affectionate tribute to the glamorous actress from her mentor, Mervyn LeRoy, who wrote the forward. No film library should be without it. ★

* * *



Hollywood Starlet: **The Career of Barbara Lawrence** (SLP Publications) is a warm, intimate, revisited look at the lithesome blonde that 20th-Century-Fox publicized as a 'teen-age Carole Lombard.' It's a personal scrapbook of Lawrence's rise from 'Little Miss Hollywood' to star-billed *Unfaithfully Yours.* Fox groomed her in the Grable-Haver mold, even replacing June Haver in *Margie*, her best-remembered role. By the late 1950s, as the studio star system dimmed, Lawrence walked away from it all and devoted her time to raising her four children. Today, she's an executive with the J. Walter Thomas Advertising Agency. With author Jim Connors successful attempt at proving that there is also a market for the close-margin stars, could a book on Barbara Bates be far behind? ★

Fall and Decline of the Screens' Blonde Sex Symbols

Continued

of Hollywood blondes.

Her remembered image, one composed of apocryphal stories and all-too-real headlines covering every aspect of her life, remain tantalizingly interesting almost two decades after her clouded death.

She's become—and stayed—a legend for many reasons, not the least of which is that she *was* the last of her line for the movie industry could hardly bear another one as spoiled and selfish, as self-destructive and surprisingly vulnerable. From the moment her famous nude calendar picture exploded on the public scene in the days of Dwight Eisenhower and Adlai Stevenson, MM was *the* sex symbol of the Fifties.

At first her studio bosses thought that the pin-up would ruin her blossoming career, but the effect was the opposite when a contrite woman explained she'd posed in the nude to pay the rent.

Monroe was a phenomenon and the last of her kind, exciting G.I.'s in Korea and the rest of the American public at home after her dynamic performance as the wandering wife in 1953's *Niagara.*

She had struggled hard to become a star and with her first flush of success she began rebelling against the studio that had made it possible, almost as if now that she had ticket-wielding power she would use it to punish the town and the moguls that had made her struggle and squirm at dinner parties in the early years. The insecurities inherited from a turbulent childhood and the failure of a teenage marriage, combined with the aforementioned frustrations of establishing a career, left Marilyn Monroe an emotional shell. On the surface she shone incandescently in films like *Gentlemen Prefer Blondes*—"Jane Russell may have top billing but *I'm* the blonde!"—*Bus Stop* and *The Seven Year Itch* but underneath the golden facade was a sad, often terrified lady who lashed out at directors and studio bosses in a futile attempt at changing her image from love goddess to "actress." As the ultimate product of the Hollywood assembly line, Marilyn balked at the packaging and the roles that reinforced it.

She wanted more.

She wanted the respectability her early life had denied her and almost found it thanks to her marriages to

---

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The Decline & Fall of the Blonde Sex Symbol

Continued

Joe Dimaggio and Arthur Miller. Marilyn wanted to be taken seriously in a world that simply wasn't interested. Fox threatened her with Mansfield but MM knew she was no real competition and walked out to "learn my craft" in New York.

What she learned instead is that the public is a fickle lover and while *Some Like It Hot* is a deserved classic, her star was slipping. By the time of *Let's Make Love* she was overweight and overwrought—and it showed onscreen and at the box office. Her last film, *The Misfits,* is arguably her finest for in it she showed the truly vulnerable woman underneath the sex exterior. Though remembered for her flesh flashes in the unfinished *Something's Got to Give,* true admirers relish that final scene in *The Misfits* truck with Gable when they're looking at a faraway star and decide to follow it home. The twilight of the blondes. ☆

Lana Turner

Continued

nothing doing. A very shy lady, but her influence on me . . . the way she gave me courage, the way she counseled me when I didn't know whether I was doing the right thing . . . but never interfering, thank God, the way Judy Garland's mother did.

Newsweek Magazine recently reported that super-agent Swifty Lazar as a $1 million standing offer *from a publisher for a Lana Turner autobiography. Are you planning to write your life story?*

I have no desire to. I always say I'm too damn busy living my life to write about it. ★

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Video Programs/Index. 923 - 6th Street SW, Washington, D.C. 20024.

1978 Film and Video Makers Directory is an A-to-Z listing of American and foreign individuals and institutions involved with film or video production. The book is designed to "facilitate a wider use of exhibition and lecture tours by film and video makers.

1978 Film and Video Makers Directory. Film Section, Museum of Art, Carnegie Institute, Pittsburg, PA 15213.

The handbook of Motion Picture Film Care discusses film maintenance, inspection, cleaning, repair of film, types and causes of film damage, and corrective and preventive measures.

The Handbook of Motion Picture Film Care. $1.00. Los Angeles Media Resource Center, Department MP, 6255 Sunset Blvd., Suite 609, Los Angeles, CA 90028.

The American Film Institute Guide to College Courses in Film and Television provides the latest information on more than 1,1000 colleges and universities offering film or television courses in the U.S. and abroad. The Guide includes a listing of schools, faculty members, equipment and facilities, course listings, financial aid, special activities, and career information. Cost is $9.75 and payment must accompany order.

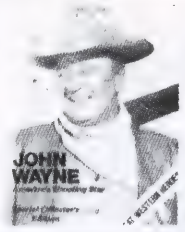
Peterson's Guides, Book Order Department, Box 2123, Department C, Princeton, NJ 08540.

American Cinematographer Manual edited by Charles Clarke ASC and Walter Strenge ASC (Published by the American Society of Cinematographers) Reference work for the practicing filmmaker.

The Focal Encyclopedia of Film and TV: Techniques by Raymond Spottiswoode (Hasting House). More than 1600 technical entries in alphabetical order, cross referenced and indexed.

•

Focus on Films—Shoot-Em-Ups by Les Adams and Buck Rainey ($30) . . . the book stands or falls on its reference value and considering the size of their task, the pair have done a creditable job. Arlington House Publishers, 165 Huguenot St., New York.



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Celebrity Dining

Geni Charlesworth

Sultry actress **Olga Vallier** (she recently changed her name from Velez for professional reasons) is not letting any grass grow under those pretty feet. She's busy in the real estate field (and quite successful) and has other business interests that she looks after personally. Dining at the Aux Delices French restaurant in Sherman Oaks with handsome Dr. Herbert Bettinger, Olga revealed she is also keeping up with lessons from a vocal coach, and recently performed for a prominent ladies' group.

***

Lovely **Inge Jaklin** who recently finished a role in a stage presentation dining with her dapper husband, Milt Altman at the popular Sunday Brunch offered by the Eggshell Cafe Tarzana, on Sundays from 10:30 a.m. Inge, who is Viennesse (Austria) produced her first show last fall for the National Guard and the delightful variety show was a big success.

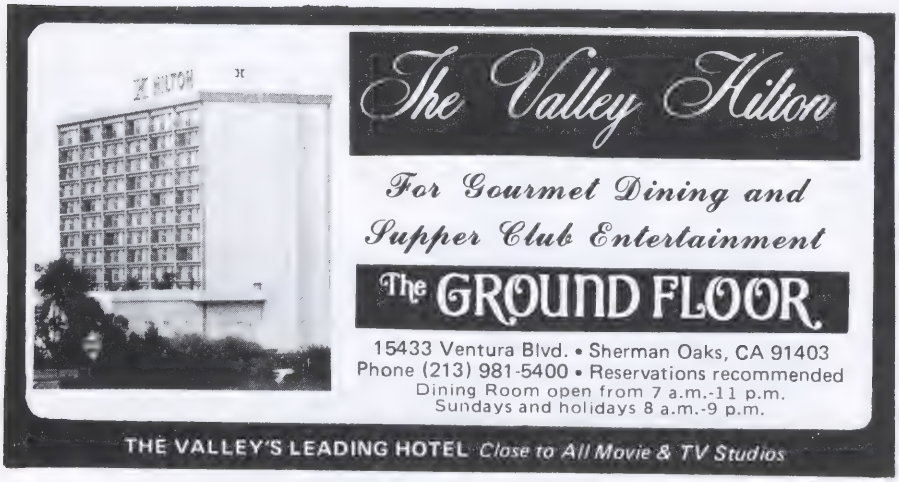
***

Visited with **Mr. Yue,** a very nice gentleman, one of the new owners of the fabled Kowloon Restaurant on West Pico Blvd. He tells us that they now serve Mandarin cuisine, a more varied menu of several styles of Chinese cookery. During the tenure of the former owners, this was a favorite place of **Dody Goodman** who entertained many of her friends from out of town at the beautiful restaurant. In the old days, so many newspapermen frequented the popular Chinese dinery that when the original owners, George Lim and Joe Ho added the spectacular new dining area, they christened it the Foreign Correspondents Room.

Composer, conductor and superb pianist arranger, Howlett Smith (shown) is back to these shores after a stint in Ireland with Linda Hopkins and the show, "Me and Bessie." You can see and hear "Smitty" Tuesdays through Fridays 5 until 10 P.M. at the beautiful Crossroads restaurant, downtown in the World Trade Center on Flower Street.

A great place for dining indoors or in the spacious new outdoor patio is now offered at the colorful Eggshell restaurant in Tarzana. Co-owner and Executive Chef Christian Desmet (shown) "rides herd" on the French cuisine of both the Eggshell and the award-winning Seashell seafood restaurant just up the street on Ventura Blvd. also but in Woodland Hills. Eggshell is open from 11:30 A.M. to 11 P.M. every day except Mondays when they are dark.

Sammy Davis Jr. chats with **Greg Morris** at Neighbors of Watts benefit at the Biltmore Hotel.
(Photo by Yani Begakis)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While *Colonel John Lee* and his pretty wife, *Nancy* (she recently opened the Beverly Hills Acupuncture Center on North Bedford Drive in Bev Hils) were attending a dinner party hosted by Pen-Nan Chang, Consul General of Los Angeles from the Republic of China, *Richard Crenna* and family were in enjoying the delicious foods of Colonel Lee's Mongolian Bar-B-Q in Encino. Vic *Damone* is still another celebrity diner with his family who visit Colonel Lee's places — the Szechuan Chinese restaurant adjoins the Mongolian Bar-B-Q in Encino but there are Mongolian Bar-B-Qs all over — La Habra, San Bernardino, Torrence, Westchester, Granada Hills, Thousand Oaks, Mountain View and soon, in Santa Barbara.

★★★

Robert Lee of Ho Toy's Cantonese restaurant, Sherman Oaks, welcomed the Los Angeles Restaurant Writers for a luncheon recently. Angelo Papagni wines were poured and the Fu Jin created by the winery perfectly

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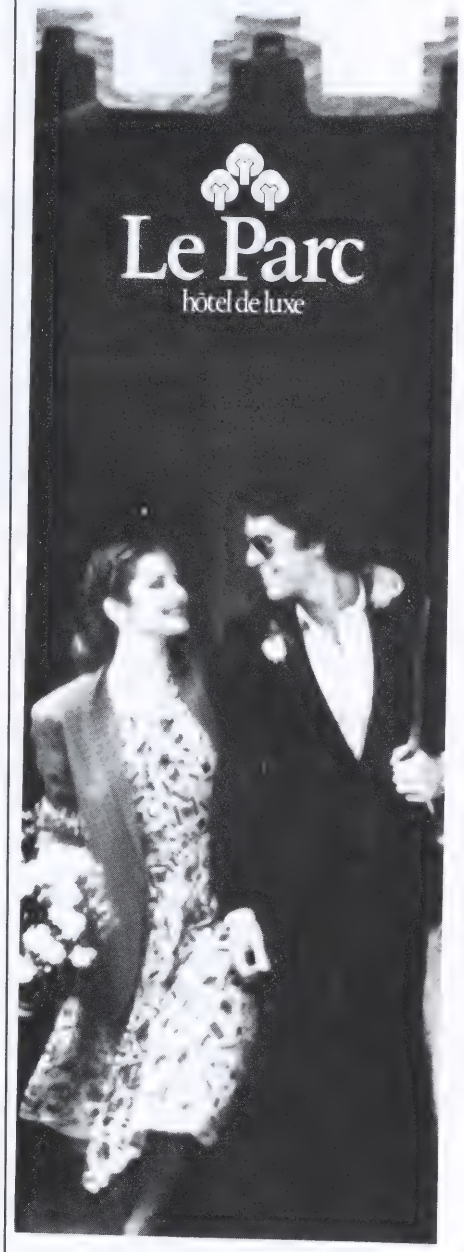

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complemented Ho Toy's subtly flavored Cantonese specialities.

***

The *Mikado Japanese* restaurant in North Hollywood, just a stone's across the swimming pool from Mikado Best Western hotel attracts a host of celebrity visitors. *Marie and Donny Osmond* with other members of their family, *Tito Puente* and his family and *Dick Van Dyke.*

***

Colonel John Lee, back from a lengthy business trip to Taiwan and up North seeking new equipment for his Colonel Lee's Mongolian Barbeques throughout the Southland and Szechuan Chinese restaurant in Encino. The Barbeques are now in Northern California and on the boards for a Santa Barbara outlet.

***

Orlando-Orsini, a delightful Italian restaurant on West Pico that is a great favorite of many stars will have a new fashionable fast food place, **Caffe Roma** at 350 in the new European shopping complex Grand Passage on Canon Drive in Beverly Hills. It is just possible that by the time readers get this message, it will be open.

***

Eat your heart out, girls. **Peter Criss** of **KISS** married a young beauty recently with family and some one hundred close friends in attendance at the elegant L'Orangerie on La Cienega Blvd. Couple were wed before a magnificently beautiful archway covered with imported lillies and other Spring flowers — that and other lavish floral displays on the dinner tables (a sumptuous gourmet dinner came after the ceremonies) and throughout the restaurant were all created by Michael Gramatikos, one of the hottest new young floral designers in Los Angeles. Michael Richard's impressive towering wedding cake was a work of art, too.

***

At the China Trader in Toluca Lake, producer **Dick McInnes** listening to the new sounds of 3's Co., a talented spin-off threesome of the well-known Sassy Class. Dick recently helped and finished putting together the autobiography of **Dorothy Lamour** with that lovely lady who formerly lived a short four blocks from the China Trader. ☆

Back in the Saddle Again

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MOVIE SHEET MUSIC. MGM, Fox, Warners, Disney. 20s to 50s. Out of print soundtrack albums, Garland, Astaire, Kelly, more. SEND WANTS. Music of Hollywood, P.O. Box 896, Casselberry, Florida 32707. (5-6-'80)

Buying and Selling Autographs in all fields of interest. Please send description and price to. Jack Good, P.O. Box 4462, Ft. Lauderdale, Florida 33338. (5-6-8-9-10-11-12-'80)

SHIRLEY TEMPLE COLLECTORS and Movie Buffs! Sample Pack - My Originals; Giftwrap, Postcards, Notes, Greeting Cards, etc., $3.75 Postpaid, LaVaughn's, 9002 Arrington, Downey, CA 90240. (4-5-'80)

FOR SALE: Folders full of old newspaper and magazine material on over 500 stars. State wants. Send S.A.S.E. to Mrs. S.E. Greeley, 1503 Paradise Dr., Burlington, WI 53105. (4-5-'80)

New Ken Maynard book, 100 pgs., over 175 rare photos, plus biographies, glossy 9"x11" stock. $6.50. Buck Jones book, 90 glossy pages, 9"x11", over 150 rare photos. $5.75. Mario Demarco, 16 Harold Street, Worcester, MASS 01604. (4-5-6-8'80)

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Rare original film posters, lobby cards, pressbooks, etc. Silent-present. Special collection silent lobbies; sci-fi horror stills. Want list with S.A.S.E. or stop in our store. **Hollywood Silver Screen,** 6727½ Hollywood Blvd., Hollywood, CA 90028. 213-463-1792. (TF 4-10-'80)

Marilyn Monroe original "Golden Dreams" poster from the 40's. Measures 15" x 20". Just beautiful. Only $15.00 and worth twice the price. Sent rolled. James S. Harris, 425 Dayton Towers Drive, Apartment 10-A, Dayton, Ohio 45410. (4-5-'80)

WANTED: Darnell portraits from No Way Out; The Great John L.; Slattery's Hurricane; The Lady Pays Off; Second Chance; Anna and the King of Siam. M.W. Godwin, Rt. 5, Dunn, NC 28334 (4-5-'80)

***MINT AUTOGRAPHS** on 8x10 photographs of hundreds of stars — movie and television. Reasonable prices. Send $1.00 for trial monthly catalog. Good towards first order. Dooley Autographs, 1250 W. Columbia, #309 E, Phila. PA 19122. (TF-4-5-6-'80)

FOR SALE: Full page colored advertisments from Motion Picture Heralds, 1923 to 1940. Great artwork. Send name star. Clark Wilkinson, 525 4th Ave., Baraboo, Wisc. 53913. (4-5-'80)

DISCO JOCKEYS, how about playing some Al Jolson records once in awhile. **Jolson Fan.** (4-5-'80)

FOR SALE — **RARE POSTCARD PICTURES** of silent and talking stars, only $1 each. Send want list of 15 favorites, arranged alphabetically, and stamped envelope to Albert Manski, Box 1468, Boston, Mass. 02104. (also sell movie clippings). (4-5-'80)

Wanted: Souvenier Program Of Lana Turner's **Town Hall Tribute** & other programs from her plays. Ray Siegert, 2331 Candace St., Pgh., Penna 15216 (5-6-'80)

Looking for book on Jeanette & Nelson — "Farewell to Dreams", and the address of the Friendship Club. Bobbie Young, 1037 Kings Park Rd., Memphis, Tenn. 38117. (5-6-8'80)

WANTED Grace Kelly, Elke Sommers, Sally Ann Howes, 'Poseidon Adventure,' 'Chitty Chitty Bang Bang,' material. Jay Jorgensen, 755 - 14th Ave., #709, Santa Cruz, CA 95062. (5-6-'80)

WANTED: Anything on Philadelphia's Own Singer/Actress **Andrea McArdle,** Broadway's Original **"Annie."** She also had the role of Wendy Wilkins on the Soap Opera "Search For Tomorrow." I will buy Photos, Clippings, Programs, Autographs, Videotapes or Films, of any of her TV appearances, etc. If anyone can take In-Person Photos of Andrea McArdle, for me who lives in the Philadelphia, PA area let me know I will pay you to do so. Also if anyone from Philadelphia, and New Jersey area can Videotape the Commercials she is doing for the Oxford Valley Mall, and Philadelphia Department Stores, please write. I also have material on most Old and New Stars to Trade. Bill Smutny, 2701 Leonard, La Crosse, Wisconsin. 54601 (5-6-'80)

WANTED: Dated, complete Redford articles 1959-1969; Redford articles from March, July and November 1972 British Photoplay. Evelyn Peters, 1312 Princeton, Dayton, Ohio 45406. (2-3-4-5-'80).

WANT color stills of Randolph Scott from film "Ride The High Country." (1961). Mario J. Pansini, 302 S. Clark St., Orange, CA 92668. (4-5-'80)

I would like to buy amateur photos of any movie stars taken with ordinary camera. No studio portraits please. M. Montague, 3360 Kondike, Lake Elmo, MN 55042. (4-5-'80)

WANTED TO BUY: anything on JOEY HEATHERTON, DEBBIE HARRY. Jill Lehman, 439 S. 5th Ave., Highland Park, N.J. 08904 (4-5-'80)

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WANT PHOTO COLLECTION CLOSEOUTS

If your supply is too large and you want to sell in bulk, write and tell me what you have, approx. amount, price, etc. Want moviestar headshots — old and new, Western Stars, Science Fiction stars, press kits, lobby cards, etc. Doti Fiorello, P.O. Box 1566, Apple Valley, CA 90237. (TF)

WANTED: **Marilyn Monroe** "Something's Gotto Give" material, video on M.M., Liza Minnelli, K. Hepburn, C. Miranda. T. Garner, 21843 Salmon Ave., Long Beach, CA 90810. (4-5-'80)

WANTED— Photo's, movie stills, scenes, posters, video movies, magazines, articles, memorabilia of the multi-talented **"STELLA STEVENS."** Send list, price. Jim Donahue, 4130 Cahuenga (apt. 6) No. Hollywood, CA 91602. (213-769-8832) (4-5-'80)

WANTED: **ALL SHIRLEY TEMPLE ITEMS,** old movie magazines, old Christmas and toy catalogs, pictorial reviews before 1932, Grace Drayton items. M. Meisinger, 11 South 767 Book Rd., Naperville, IL 60540 (4-5-'80)

I collect **LILLIAN ROTH** memorabilia. Stephen Michael Sheaur, 2210 Forrest Blvd., Tulsa, Oklahoma 74114. (5-6-'80)

Wanted: Any **Photo Memorabilia, Posters** on Marilyn Monroe or Diana Ross. Write Mr. J Sgro, 4618 Derbyshire, No. Randall, OH 44128. (5-6-'80)

WANTED: Shirley Temple, Maria Montez, Myrna Loy material. Lots of different star material to trade. (Books, records, clips, etc.), Nancy Schippnick, 6452 Gross Ave., Canoga Park, CA 91307. (5-6-'80)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & fan club material, V Ferraro, 3902 Barcelona St., Tampa, FL 33609 (5-6-'80)

WANTED: "Saratoga Trunk" - 1945 - will pay to price also "W.C. Fields & Me" 16mm only. F.M. Stephenson, 5051 Genesee Ave., San Diego, CA 92117. (5-6-'80)

WANTED: Books "Quotations From Charlie Chan" and Hollywood Players: The Forties by J.R. Parish. A.C. Greco, 5 Manor Drive, North Haven, CT 06473. (4-5-'80)

WANTED: Jayne Mansfield material. Photos, magazine covers, etc. Robin L. Haworth, 2020 Beatrice Ct. #4, San Jose, Calif. 95128. (4-5-'80)

Wanted: **EVA PERON MEMORABILIA** and autographed material. Write: Walter Thomas, 24 California St., Suite 312, San Francisco, Calif. 94111. (Nov.-June '80)

WANTED: T.V. Guides & T.V. Magazines before 1960. Also have dups. to trade. Send with prices and condition. Alex Klein, 7252 Sepulveda, Van Nuys, CA 91405.

Posters and Lobby Cards from the movies of Betty Grable, and Gloria De Haven. Particularly want "The Thin Man Goes Home" and "Thousands Cheer" posters in any size. Ron de Armond, 97 Oak Road, Fairfax, Calif. 94930. (5-6-'80)

Interested in **Movie Mags**, 1920 to 1950, Especially Photoplay. John A. Paul, 6081 Claremont Ave., #12, Oakland, CA 94618 (5-6-'80)

Wanted any and all material on **CONNIE STEVENS** or **LENNON SISTERS.** Write K. Martin, 924 E. Haltern Ave., Azusa, CA 91702 (4-5-'80)

WANTED: **GAIL RUSSELL** color transparencies and color slides *** 8x10 b/w photos of the posters and ads from films of Sonja Henie, Eleanor Powell, Jeanette MacDonald *** Pre-1950 movie posters *** Pre-1950 movie magazines *** Reply to Barry, Box 8021, North Hollywood, Calif. 91608. (3-4-5-6-'80)

Julie Andrews, Doris Day material. Write: **June Payne,** 10421 Elizabeth Lake Road, Milford, Michigan 48042. (5-6-'80)

Wanted: original **JANET GAYNOR** photos, lobbies, clips. etc. Franz Lynn, 41 Mt. Royal Ave., Aberdeen, MD 21001 (5-6-'80)

WANTED: Anything on Teri Chin, The Oriental girl who played Fu Manchu's daughter in the '60's. Also stills of Debbie Reynold's Movies. Ron Manna, 3006 Glenwood Temple, Texas 76501. (4-5-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (5-6-8-9-'80)

Mary Astor, June Travis, Cliff Edwards memorabilia wanted: stills, lobby cards, etc. **Bob Fruehe,** 2652 Manor Hill Drive, Quincy, ILL 62301. (5-6-'80)

Will buy **Clara Bow & Henry B. Walthal** material. Also amber jewelry and old ring boxes. Barbara Pilger, 2519 Hood Ave., Jennings, Missouri 63136. (4-5-'80)

WANT— Clive Francis Fotos. VHS-Video-Cassettes from 'May Time,' 'Jungle Princess,' "San Francisco, Jean Harlow movies. Exchange for VHS cassettes of Franco Nero movies "Il Sadistici' Helmut Berger' 'Salon Kitty,' etc. also Joan Crawford movies on VHS cassettes. Friedrich L. Besgen, Niko Lausstr. 22, D-5190 Stolberg, West Germany (4-5-6-'80)

WANTED: Screen World Vols 3 and 5 thru 9 and Ida Lupino Edition in Pyramid series. A.C. Greco, 5 Manor Drive, North Haven, CT 06473. (4-5-'80)

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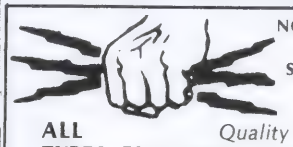
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Want any and all material clippings, photos of **HEIDI STROH, International film star** will trade for photos. Write what you have — what you want. John R. Graham, c/o Hollywood Studio Mag., P.O. Box 5815, Sherman Oaks, CA 91413. (TF)

WANTED — **GENUINE AUTOGRAPHS** of film stars like Clark Gable, Jean Harlow, Marilyn Monroe, Charlie Chaplin, Humphrey Bogart, Elvis Presley, Carole Lombard, Carmen Miranda. Barry Barsamian, 4326 Detroit Ave., Oakland, CA 94619 (4-5-'80)

WANTED TO BUY — Material on the careers of **Albert Finney** and **Anthony Hopkins.** Especially want theatre material on Finney and would like to correspond with anyone who can keep me informed on Finney's current career activities. Gloria Lillibridge, 281 Centerville Rd., Warwick, R.I. 02886 (4-5-'80)

I would like to buy studio's photos, (pin-ups, publicity shots & movie stills), of the "Miss Universe" contestants who were signed as starlets by "Universal-International" when that studio was co-sponsor of the beauty pageant. Jose Luis Alcover Jr., 3501 St. Paul St., #1047, Baltimore, Maryland 21218. (4-5-'80)

WANTED: Full length feature of "Paper Moon" in 16mm. Please send particulars to: Vince Mikutis, 4205 - 59th Street, Kenosha, WI 53142. (4-5-

FAN CLUBS

Join Rosemary Award Association for the tenth birthday celebration. 1980 will be dedicated to Miss Jetta Goudal. Thomas Fulbright, 1211 Rally Ave., Greater Capitol Heights, Maryland 20027. (5-6-'80)

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Send $3 (plus 35¢ mailing, handling) for special Ava Gardner issue (Oct. 79) supply limited. P.O. Box 5815, Sherman Oaks, CA 91413.

GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784. (12-2-3-4-'80)

THE OFFICIAL ROBERT REDFORD FAN CLUB

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describes the project as "a cross between *Star Wars* and *The Wizard of Oz*" and admits that the film will be an expensive one. Special effects needed for the book's three galaxies may push the budget to $25 million.

FESTIVALS

Science Fiction fans will attend the 10th Annual **Fantasy Faire,** July 25, 26, 27, 1980 at the Travelodge International Hotel, 9750 Airport Blvd., Los Angeles. Membership for this three day convention is $15 (one day $6.50). Guest of Honor, Katherine Kurtz. Dealer room, films, costume contest, etc. For more information write FPCI, Dept. A, 1855 West Main, Alhambra, CA 91801.

Movie Memorabilia Auction, Hollywood Paladium, Preview Sunday, June 15, Sale Monday, June 16.

Motion Picture and Television Convention with **Sci Fi.** June 14 and 15 from 11a.m. to 9.m. at the Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale. Bob Burns will exhibit his immense collection of Studio movie props from 'King Kong' to 'The Alien'. For more information call Alexander Klein, 989-2513.

The Zodiac Beauty Pageant and Ball will be held June 13, 7 p.m. at the Sportsman Lodge, Studio City. Celebrity judges will make the awards. Further information, 5623 Colfax Ave., North Hollywood, CA 91601.

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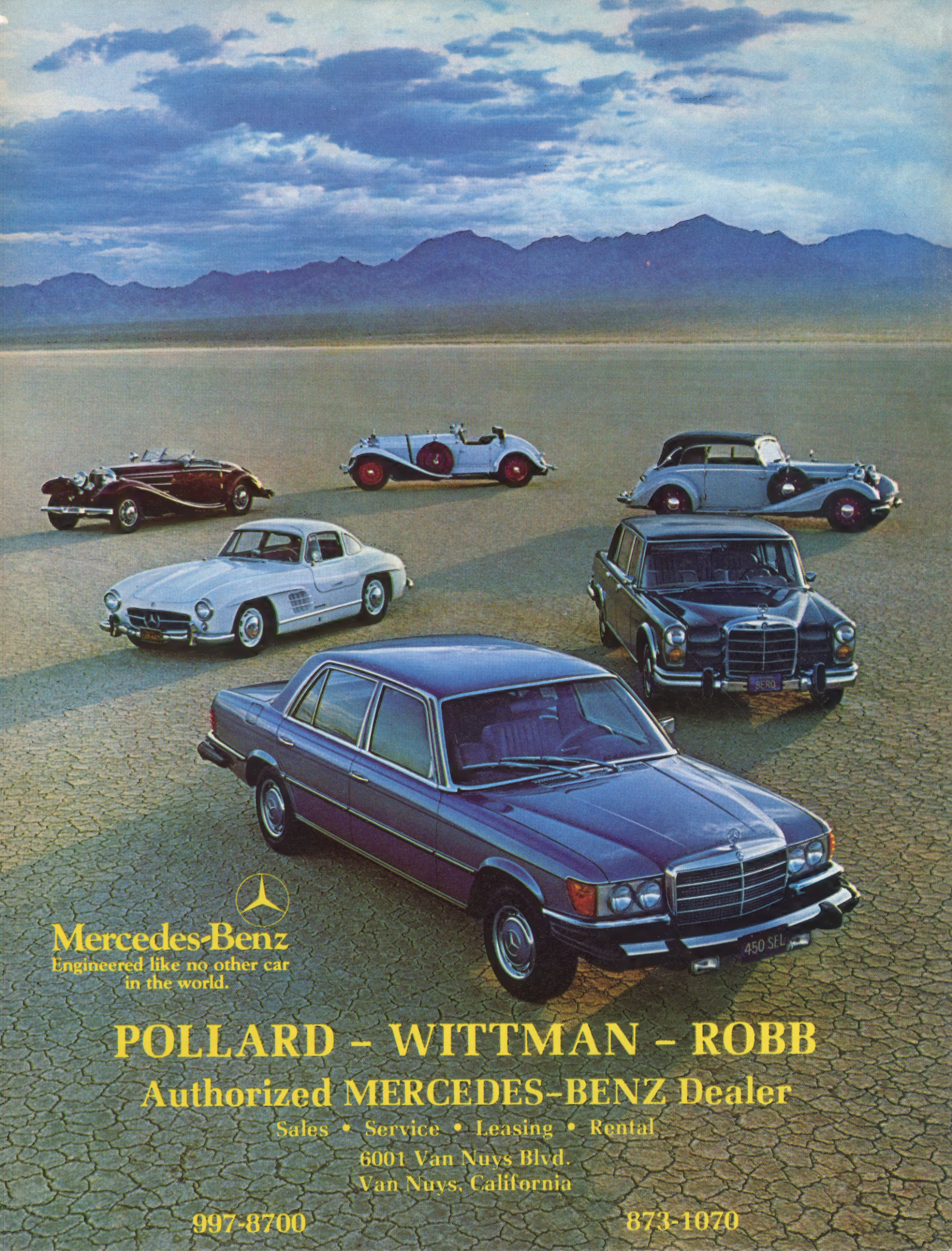

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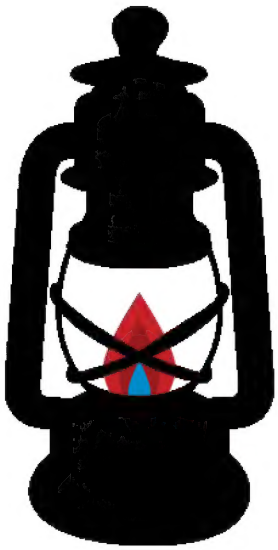

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